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CHURCH AND CHAPEL
ARCHITECTURE,

FROM THE EARLIEST PERIOD TO THE PRESENT TIME,

WITH

AN ACCOUNT OF THE

HEBREW CHURCH;

TO WHICH ARE ADDED

ONE THOUSAND AUTHENTICATED MOULDINGS,

SELECTED FROM THE BEST EXAMPLES WHICH THIS COUNTRY CONTAINS.

BY

ANDREW TRIMEN,

ARCHITECT.

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LONGMAN, BROWN, GREEN, AND LONGMANS,

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PREFACE.

In presenting this Volume to the Public, the Author lays no claim to the learning of many of his predecessors, whose writings have been long and justly admired. For the valuable critical remarks on the Hebrew Church, he is indebted to the pen of another. His object has been, to collect in a portable form, a large amount of information, on the subject upon which he has written.

ADAM STREET, ADELPHI, 1849.

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ERRATA.

Page 3, line 23,—for "*rivaling*," read "*rivalling*."
„ 13, „ 6,—for "*were dedicated*, read "*were originally dedicated*."
„ 19, „ 15,—after "*the east*," insert "*By no means the greater*."
„ 21, „ 5,—for "*If while the hand*," read "*While the hand*."
„ 21, „ 6,—for "*yet the sentiment*," read "*still the sentiment*."
„ 21, „ 17,—for "*the noble vault*," read "*the noble stone vault*."
„ 22, „ 18,—for "*Clothair*," read "*Clothaire*."
„ 24, „ 13,—for "*while desirous*," read "*and being desirous*."
„ 35, „ 14,—for "*about A.D.* 600," read "*from about A.D.* 600."
„ 36, „ 21,—for "*Trawston*," read "*Troston*."
„ 59, „ 3,—for "*Grandisson*," read "*Grandison*."
„ 60, „ 22,—for "*are more numerous*," read "*are most numerous*."
„ 69, „ 1,—for "*Crecy*," read "*Cressy*."
„ 79, „ 7,—for "*Vanburgh*," read "*Vanbrugh*."
„ 85, „ 20,—for "*Godwin*," read "*Goodwin*."
„ 90, „ 9,—for "*Fitzroy square*," read "*Berkeley square*."
„ 96, „ 14,—for "*Buckinghamshire*," read "*Berkshire*."
„ 97, „ 10,—for "*with all the charms*," read "*rich with all the charms*."
„ 102, „ 4,—for "*Cropready*," read "*Cropredy*."
„ 102, „ 26,—for "*Dr. Wiseman*," read "*The Roman Catholic Bishops generally adhere to the practice of delivering their lectures from the altar, &c.*"
„ 103, „ 19,—for "*octagonal*," read "*nonagonal*."
„ 103, „ 24,—for "*Sandon*," read "*Standon*."
„ 111, „ 20,—for "*the only one in England*," read "*which is the only one, &c.*"
„ 117, „ 21,—for "*melee*," read "*melec*."
„ 149, „ 14,—after the word "*merit*," insert "*must be admitted*."
„ 152, „ 13,—for "*Author of Mammon*," read *Author of* "*Mammon*."
„ 155, „ 2,—for "*Ketting*," read "*Ketton*."
„ 158, „ 13,—for "*oak shingles*," read "*shingles*."
„ 161, „ 12,—for "*that*," read "*than*."
„ 165, „ 4,—end the sentence at the words "*internal air*."
„ 174, „ 16,—for "*Xene*," read "*Xeno*."
„ 184, „ 12,—after "*and*," insert "*for the sake of sound*."
„ 187, „ 18,—for "*Potomœ*," read "*Potomac*."
„ 252, „ 17,—for "*Luian*," read "*Lucian*."
„ 260, „ 21,—for "*Derbyshire*," read "*Nottinghamshire*."
„ 266, „ 18,—for "*Tackley*," read "*Takeley*."
„ 268, „ 4,—for "*The apsis is at the east end of St. Martin's, Eynesforth*," read "*St. Martin, Eynesforth, is remarkable for the peculiarity of its eastern apse*."
„ 274, „ 41,—for "*Bordseley*." read "*Bordesley*."

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INTRODUCTION.

Architecture a science; Origin divine; Allied to religion, but not essential to worship; Embodies a grand idea—House of God cherished by believers—Christian architecture not formed till late—Reasons; Freemasonry; Sanctioned by the Pope—Then arose three orders of pure Gothic, with a base kind which will ever accompany works of purer genius—Concentrated efforts of Papacy in gigantic structures—A rural, parochial, and more social class of edifices; Barons annexed chapels to their castles, and built churches in villages—Hitherto the piety of our fathers had followed the rude simplicity of the first Christian age in building; Some attention to convenience but little or none to purity of style and order of architecture—Increased attention to the science; Causes thereof—Necessity of more churches and chapels—Glorious specimens of our forefathers survive the lapse of ages and the fall of empires.

ARCHITECTURE, first of the Arts, ranks also with the noblest of the Sciences. All science is the inspiration of the Father of Lights, but architecture claims more directly and manifestly than any other, its heavenly origin. The diluvian ark, and the tabernacle of witness in the wilderness, were temporary structures, of which the plans and specifications were exhibited in heaven. The temple of Solomon, and the, as yet, unattained perfection of

Ezekiel's house, are sketches from the hand of the great Architect who built the skies; and the glory of their consummation is reserved for the splendours of the New Jerusalem. We are not permitted to doubt that the genius and skill of the workmen, who were employed on earth to construct these "patterns of things in the heavens," were directly inspired of God.

Architecture, in its highest aims and efforts, has thus from the beginning stood allied with celestial objects and purposes. Its solemn structures have become symbols of events and mysteries of deepest import, and of highest interest to all ages and nations. This connexion of the art with the mysteries of our faith, thus divinely established, can never be severed. It is a truth of the primary relations of things, written universally on the heart of man. The Pagan world, in common with the Jews, and the Christian Church, crowning the elder dispensations, have acknowledged and obeyed the truth of this relation, and have invariably consecrated their noblest structures to the service of religion. The far-sighted and lofty-minded Tully amidst the gloom of heathenism, whilst he condemned the pride of offering and the pomp of service, and abashed the worshipper and his works in the presence of the gods, yet cherished the science which proclaimed and embodied the grand idea, that the Deity dwelt with man. Here the Pagan philosopher, unfettered by Judaism

instructs the Christian divine. Religion, emancipated from the shadows and bondage of a typical dispensation, can no longer be confined within the precincts of any "worldly sanctuary." Neither the temple of Jerusalem, nor the mountain of Samaria, are acknowledged as the privileged seats of worship; but they that worship the Father must worship him in spirit and in truth. Yet man, his heart, his intellect, his science, his noblest works and richest offerings belong to God, and are consecrated by faith. The widow's chamber, the prisoner's cell, and the martyr's cave may thus be hallowed chambers of the great spiritual temple, which fills both heaven and earth. Yet the relations of architecture to religious worship remain; and the house of assemblies, the tabernacle of meeting, whither the tribes go up to worship God, will still be cherished as the fairest of human tabernacles, and the first of the asylums of earth. No mistaken views of the spiritual nature of religion can falsify the natural sentiment of the pious heart,—"How amiable are thy tabernacles, O Lord of Hosts."

Christianity in its rise and early progress, was more concerned in setting forth the mansions which are eternal, than in rivaling the splendid edifices of Jewish or Pagan worship. Accommodating itself to the exigencies of time and circumstance, it took possession of the synagogue; of the upper room of an inn; of the school of Tyrannus;

of a hired house; of the river side, or of the mountain cave. When Judah was scattered, and Paganism fell throughout the Roman world, the Christian Church inherited the riches of the Gentiles, and occupied the purified temples of the ancient idolatry. We have a few traces of churches erected by Constantine and others, in the *primitiva secunda* period of the Church, but nothing that can be designated as a distinctive order of Christian architecture.

The stream of northern invasion, which set in at the commencement, and continued to flow through the whole of the fifth century, swept the fair plains of Thessaly and Greece, subverted Italy, and deluged the western world. But the blast of four angels, who received their trumpets and their commission immediately from the throne of God, overthrew more than the ancient empire of the Cæsars. Civilization, literature, the arts, and religion itself, were uplifted from their seats, whirled in the eddies of the flood, and borne away by the torrent. Centuries could not repair the desolations. The Church having a spiritual organization which the sword of the Goth could not easily destroy, was the first to recover its influence, and rose upon the shoulders of her conquerors, until at length, by a dexterous use of the spiritual sword, she was enabled to seize the temporal one also. But the ascendancy of the Church was not the triumph of the gospel of Christ,

emancipating the mind, and elevating the moral and social condition of man. On the contrary, it was based on the ignorance of the newly-planted nations, and adapted to their infantine state. As nations, however, advance, more slowly indeed, although not less surely than individuals from infancy to manhood, a system thus based on ignorance, could only be maintained by the suppression of knowledge, and the captivity of mind. Long and tedious was the night through which the nations of Europe toiled in darkness, being forbidden the light of revelation, and the Word of God. It were in vain to look for architectural science, where all science languished; and for order and style in the achievements of unenlightened piety, and of zeal without knowledge.

Yet for several centuries before the morning dawned, and the nations of Europe began to struggle into day, the ambition of a supreme and universal Church conceived the idea, and felt the importance, of impressing the public mind with awe, by the imposing grandeur of ecclesiastical structures. Architectural science, as most essential to the magnificence and splendour of the Church, was the first to rear its head amidst the pervading gloom, and to give omen that the ages of darkness were passing away;—that the night was far spent and the day was at hand;—for one science cannot be cultivated alone. The mind which could fill Europe with abbeys and monasteries was

sure to diverge into all the paths of literature and science, and to break the most powerful spells by which it had been enchained. The order of Freemasons already established, received the pontifical sanction early in the eleventh century. From thence we date the rise of what may be denominated distinctively, Christian architecture. The Gothic, which in this point of view has the best claim to that denomination, with its several styles, became the favourite order of the Church, and from the eleventh to the fourteenth century was carried to its highest state of perfection. From the time of the Reformation ecclesiastical architecture receded. The Elizabethan and other orders, less pure and independent in style and character, prevailed. We have indeed, subsequently, some magnificent specimens of Protestant churches; but in England and in many parts of the continent, the revival of religion, and latterly, the efforts of the dissenting denominations, conducted on the voluntary system, have thrown back our modern church and chapel architecture into that utilitarian medley, which may be supposed to have prevailed amongst the persecuted christians of the first three centuries.

In Britain, we may not in all probability, expect again to witness the erection of gigantic edifices, like those which formed the wonders of the Pagan, and have commanded the awe and admiration of the Christian world.

The Romish Church in particular, employed engines to rear her vast and magnificent structures, which are not likely to be again brought into operation. To atone for sins, or to purchase its indulgence with exemption from its penalties, to release from purgatory, and to obtain salvation for the living and the dead, are motives not likely again to open the coffers of the rich, or to drain the resources of the poor throughout Europe, in aid of cathedrals, monasteries, and colleges; those superb edifices which stand as monuments to ages of the popular zeal for religion, and of the grandeur and riches of the Church.

Let us, however, do justice to the piety of our forefathers, nor forget the obligations which they so carefully acknowledged. Where the noble baron erected his towering castle, or the lord of the manor established his seat, there, hard by, the village spire pointed the humble inhabitants of the vale to the loftier mansions of the skies; and crowned an edifice where the lord of the domain and his lowliest tenants might worship together, and be reminded of their common origin and future destiny.

An increased attention to architecture has of late years been visible among all classes of society. Theatres, club-houses, and private mansions are not only thought worthy of being made fit specimens of the skill of our architects, but churches and chapels have also been considered as claiming an appropriate style and character. This has,

doubtless, arisen from the increased intelligence of the age, and derived an impulse from the example of individuals of rank and affluence, who, commiserating the religious wants of their poorer brethren, have generously come forward to supply their need. When we consider the immense increase of our population, especially in the northern counties—the absolute impossibility that they can be accommodated in existing places of worship—and the certainty that, if permitted to live without any provision for their religious instruction, there can be no security for the public peace; we are not surprised to find men of all religious denominations agreeing, if not in the manner, at least in the principle, of supplying to some extent, a want, the existence and perpetuity of which, threatens to be fatal to the best interests of all classes of society. Progressive improvement demands that in this country, at least, men in every profession should keep pace with the requirements of the age. Our forefathers have transmitted to us the most glorious specimens of their knowledge and liberality, and shall we be backward in raising buildings, which may perpetuate to distant generations, the architectural skill of the most enlightened and eventful period in the history of the known world? Empires, shaken from their very foundations, crumble to decay; dynasties are supplanted; and monarchs, overpowered by the will of the people, sink into retirement and privacy; but the sacred

piles of bygone days survive the lapse of ages, and continue amid the ruins of the surrounding world. They are at once the landmarks and the beacons, by which the new age shall steady its onward course. We cannot rise to what is wholly spiritual, until we reach the New Jerusalem, "which is above; and the mother of us all." When the vapour of the hurricane, and the smoke of the earthquake, which now sweep and shake the Roman earth, shall have passed away, men will again return to the simplicity and the grandeur of original ideas. Aiming at perfection, they will seek to exclude all that is base, irregular, and imperfect. Then again they will consecrate to God, the noblest achievements of art, no longer saddened by the gloom of superstition, but radiant with the light of a spiritual worship.

PART 1.

CHURCH ARCHITECTURE IN ITALY.

Antiquity of places of worship—Prototypes in the ark, the altar of Jacob—Tabernacle—Temple—Found in different parts of the world—Ancient heathen temples—Names given to places of worship—Under the Jewish and Christian dispensations called "houses"—"Basilica"—"Proseuchæ"—The Catacombs and labyrinths the early christian churches—First christian churches in Italy—Plan furnished by the "Basilica"—Necessity of associating the church with the tomb—Afterwards called crypts—Churches of St. Lorenzo, St. Augusta, and St. Peter.

Chapter I.

The antiquity of places of worship, and the resorts of the early christians.

Places appropriated to religious worship, are of very early origin. In the sacred writings, as already noticed, we have evidence of their existence from the remotest periods. Their prototypes are implied in the history of the antediluvian patriarchs; in the altar erected by Noah; in the pillar set up by Jacob, and which he called "God's house;" in the sacrifices of the first diluvian age; and also in the

circles of stones set up by Moses at the foot of Sinai, and by Joshua at Gilgal. They are found in the early temples of Egypt, and in the gorgeous tabernacle, raised by divine command, in which the children of Israel worshipped. Micah is represented (Judges xvii) as setting apart a house and a priest, for the service of God. Then rose the magnificent temple at Jerusalem, adorned with all that could contribute to splendour or beauty, within whose courts "the kings of Judah knelt in prostrate awe." The glory of the former house was to be succeeded by a second temple, wanting indeed in external symbols of the divine presence, but of which an inspired prophet exclaimed—

> "Then greater glory shall this house invest,
> Than aught of old that loftier fabric blest,
> Within these courts the Prince of Peace shall tread,
> And bow in prayer his meek, majestic head,
> Here shall be peace, and hence shall peace extend
> Through earth, from age to age, from end to end."

In nations, not favoured with the like manifestations of the divine will, man, as he advanced from a state of barbarism to greater refinement and intelligence, was no longer satisfied with mere utility. He began to acquire a taste for those beauties, by which buildings devoted to religion, to the exercise of civil authority, and even to domestic residences, might be adorned. The soil of Egypt, the plains of India, renowned Greece, and illustrious Italy; Mexico with its antique treasures, and Peru with its native

wealth; Gaul, Spain, Germany, and the Alban isles, all present structures of an extremely early date, bearing some analogy to architectural arrangement. In earliest times a temple was a place designated by the augurs, and consecrated with ceremonies, by the pontiff, for sacred mysteries and for national council. Few temples were dedicated to the divinities of Rome. Certain sites had been set apart as sacred, probably from time immemorial, but the erection of edifices for such purposes was an event of much later date. Saturnus, Quirinus, and Mars, were worshipped at some particular sacella, or altar, long before temples were built to their honour. The name "Ecclesia" is frequently used both for churches, and for civil assemblies. A very celebrated writer of antiquity[a] remarks, that ἐκκλησιαστήριον is the building, and ἐκκλήσια the congregation. The term "dominicum" used by the Latins, answers to the Greek κυριακὸν; hence the Saxon *Kyrick* or *Kyrck*, the Scottish *Kirk*, and the English *Church*, all denote a place set apart for the service of God. And it is worthy of remark, that the names of many towns and villages of our land to the present day, mark the existence of churches; as Kirkham, Kirkby, &c; while others denote their non-existence, as Kirkless. Places of worship, under the Jewish, as well as the Christian dispensation have been called "houses." David speaking of the Tabernacle, previous

[a] Isidore of Pelusium. Lib. ii., Ep. 246.

to the erection of the first Temple, says, "I will come into thy *house;*"[a]—"I have loved the habitation of thy *house;*"[b]—and again, "I will go into thy *house.*"[c] Solomon continually refers to the first Temple as "the *house* of the Lord," and Christ himself said of the second Temple, "My house shall be called the *house* of prayer."[d] We find, further, that the founders of the Christian Church preached to devout Gentile proselytes in domestic dwellings; as in the *house* of Cornelius,[e] and at the *house* of Mary the mother of John Mark.[f] St. Paul dwelt in his own hired *house*, preaching the kingdom of God;[g] many other instances which might be quoted. Adrichomius described the Cœnaculum, at Jerusalem, as the room wherein our Saviour, the night before his passion, celebrated the passover with his disciples, and instituted the sacrament of his body and blood; the same place, where, on the day of his resurrection he came and showed himself to his disciples; and where, some days after, he appeared to satisfy the incredulity of St. Thomas; where the Holy Ghost descended upon the apostles and disciples there assembled; where Matthias was chosen to supply the place of Judas; where the deacons were ordained, and where the apostles and elders of Jerusalem held their first council. On this spot, Helena the mother of Con-

[a] Psalm v., 7. [b] Psalm xxvi., 8. [c] Psalm lx., 13. [d] Luke ix., 46.
[e] Acts x., 34. [f] Acts xii., 12. [g] Acts xxviii., 30.

stantine built a magnificent temple, so contrived, that the ancient Cœnaculum was included within its porch. The term "Basilica," or "palaces of the great king," is also used by writers of the fourth and fifth ages. It was originally applied to public halls and courts of justice; but when many of them were given to the Church, and used for religious assemblies, they retained their original name. It was held by the Jews, that wherever ten of that nation could be found dwelling together, there ought to be a synagogue, or, as they are more generally styled, "proseuchæ,—houses of prayer." In imitation of this, in the Christian Church similar names were applied to private and family chapels, used for prayer, and not for the celebration of the holy communion. The remains of some of these are still found, as in the cloisters of St. Stephen's, Westminster. Subsequently to this period, places were used for the purposes of Christian worship, which had a very essential influence upon the construction of those of succeeding ages. Such were the catacombs, in the labyrinths of which, were deposited the sacred remains of those, who, sealing their testimony with their blood, were added to the ranks of the martyrs. Full oft were the persecuted christians accustomed to repair to these retired caverns, endeared to them by so many recollections, and there secure from the fury raging without, to celebrate the hallowed mysteries of their purer faith.

In the classic land of Italy the first Christian churches reared their fronts, amid the darkness and superstitions of surrounding idolatry; to Constantine also, was reserved the honour to raise, amid the splendid edifices of the eastern world, temples for the worship of him, "by whom kings rule and princes decree justice." These edifices for Christian worship were first constructed in the form which they have ever since substantially retained. The plan was furnished by the Basilica, an oblong figure, with a semi-circular recess at the end. Three-fourths of the square was appropriated to the body, and one-fourth to an area, or aisle, immediately in front of the recess. The hall of the larger Basilica was divided into three unequal parts, by columns supporting galleries, covered by a roof, which, sometimes, but not always, covered the body of the building also. Such an edifice, therefore, offering a large and convenient space for the assembled people, and a sanctum for the altar and the clergy, was at once observed to be peculiarly suitable for the performance of the rites of the Christian religion. This sanctum or apsis was, in after ages, denominated the chancel.

But, from the affection of the primitive Christians for the tombs of their martyrs, as attested by the earliest writers, it became a matter of necessity to associate the church with the tomb, and to provide a place of worship, below and above the ground. St. Chrysostom uses the

term "sepulchres of martyrs" for churches, when he says, "One might see whole cities running to the monuments of the martyrs;" and again, "Here kings lay aside their crowns, and continue praying for deliverance from dangers, and for victory over their enemies, and even at Rome, the royal city, emperors, and consuls, and generals, left all and ran to the sepulchres of the fisherman and the tent maker." These spots in later times, formed the sites on which the first Christian churches were erected; and, while the interment of the dead was forbidden in Rome, their sepulchres became, what in after ages, were called crypts of the churches, and a communication was formed from the floor of the church to the honoured relics of the dead. For this reason, the churches of San Lorenzo and Sta. Augusta were erected over part of the catacombs, while that of St. Peter had its altar placed immediately over the spot to which the remains of the apostle were said to have been removed. This practice also led to their being placed without the wall of cities; as executions did not take place within, and martyrs were buried, or supposed to be so, where they expired. The early churches were therefore located in remote and secluded spots. Thus, when Constantine built St. Peter's, he placed it near the circus of Nero, but far distant from the then metropolis of the world; while, for a similar reason, the church of St Paul was built at a considerable distance on the opposite side of the city.

CHAPTER II.

Forms of churches—Position of the altar—To whom dedicated—Construction—Interior—The Byzantine style—The Lombardic style—The Pointed style—The Temple still the leading idea—Not well received in Italy—Its decline.

FORMS OF CHURCHES.

The circular form was adopted at a very early period, suggested probably by that of the Pantheon. This form was employed by Constantine in the chapels raised to the memory of his mother and of his sister; it thence spread into different parts of Christendom; and baptisteries, which in the early times, were always separate buildings, were built in this, and also an octagonal form. The form of the cross was not adopted as the plan of a church until the sixth century, when Justus II., (A.D. 583) gave that figure to a church at Constantinople. For many centuries, however, it was the exception, rather than the rule, by far the greater number of churches still continuing to be built upon the plan of the Basilica. In the east the square was the favou-

rite figure, and the dome which the Byzantine architects had now learned to construct, served as an imposing addition to the new form. The schism between the Pope of Rome and the Patriarch of Constantinople, caused this plan to be more generally adopted by the Greeks, who insisted upon it as one of their own invention, while such nations as acknowledged the Papal supremacy, adhered to the ancient Latin form, maintained at Rome. It was subsequently introduced into some parts of Italy by the Greeks, and into others by the Venetians.

POSITION OF THE ALTAR.

When it became the practice to place the altar at the east end of the church is by no means clear. Strabo, who died A.D. 25 asserts, that it was the usual custom of the Christians to pray towards the east. The greater part of the churches were built with respect to that custom; but the church at Nola, with many others at the close of the fourth and during the fifth centuries, have their sanctuary at the west; while St. Peter's and St. Paul's at Rome, front different ways.

TO WHOM DEDICATED.

Churches were originally dedicated to Christ or his apostles, except when erected on the spot where the body of some saint or martyr was buried; but when others besides the martyrs became objects of veneration, churches were dedicated to them, or their names given to existing ones. The church of Sta. Reparta, at Florence, the cathedrals of San

Siro, at Genoa, and the church of St. Geneviève, at Paris, were originally dedicated respectively, to our Saviour, to the twelve apostles, and to St. Peter, and St. Paul.

CONSTRUCTION.

The first churches in Italy were plain, substantial, and built in brick work. The style of architecture was essentially Roman, and the best that could be produced in that age. Ornament was avoided to save unnecessary expense. A low portico marked the entrance, over which were three lofty windows with semi-circular heads, and a circular window often surmounted the three in the front elevation. Of a similar kind were the other windows on either side, not so much for the purposes of ornament, as for light. The portals were uniformly square-headed, an idea derived from the classical models in their neighbourhood, and at times, enriched with sculptured architraves.

THE INTERIOR.

The interior received more attention. The aisles were divided from the central hall or nave, by columns, often of considerable beauty, supporting semi-circular arches above. The sanctuary, afterwards called the chancel, was divided from the nave by a triumphal arch, intended as symbolical of the triumph of Christ, which at the apex of the outside wall, was surmounted by the cross. Crosses were not used either at the opposite end, or over the entrance of the church, or at the gable end of the chancel, until a

much later period. The recess of the chancel, and occasionally the side walls, were adorned with marbles, frescoes, or mosaics, of which either saints or scriptural events formed the subject. If, while the hand was not very skilful, yet the sentiment possessed propriety and dignity. The nave was entered by gates, called by Greek writers "beautiful and royal gates," and supposed by some to have been so named because here kings used to lay aside their crowns, before proceeding further into the church. It seems to have been a square, filled by the people, disposed according to age, sex, or condition, whence it obtained the name of "the people's oratory." In the floor, which was of marbles of different colours, there was a circle where the neophyte performed his first prostration. The roofs of the earliest churches were of wood, notwithstanding that the noble vault in the Basilica of Constantine, might have stimulated them to attempts of a similar character. But they were deterred, not merely on account of the additional expense, but also because the walls which the columns of the nave supported were not, in general, sufficiently strong to resist an increased pressure. In churches anterior to Constantine, as well as in those of his age, a ceiling of gilt panels served to conceal the beams and rafters. But this did not generally obtain, and those unsightly objects, without any carving, or other ornament, were for a long time exposed to the public gaze. On the origin of

church bells, Mr. Whittaker in his History of Manchester[a] observes, that "bells being used among other purposes by the Romans to signify the times of bathing, were naturally applied by the Christians of Italy, to denote the hours of devotion, and summon the people to church. The first application to this purpose is by some ascribed to Polydore Virgil, and by others to Paulinus, Bishop of Nola, a city of Campania, about the year 400. Hence the names of Nolæ and Campanæ were given them; the one referring to the city, the other to the country; though others say they took the latter of these names, not from their being invented in Campania, but because it was here the manner of hanging and balancing them, now in use, was first practised; at least they were hung on the model of a sort of balance invented and used in Campania." The learned author from whose valuable work the above extract is taken, states that "they existed in the time of Clothair, II., king of France, A.D. 600, and that the army of that king was frightened from the siege of Sens, by ringing the bells of St. Stephen's church. But it is generally thought to have been as late as the seventh century before they were used to any extent for the purpose of summoning the faithful to the services of the church. Belfries were erected in the eighth century, by Pope Adrian I., and were originally, and for a long period, separate and distinct buildings from the churches.

[a] Vol. 2, p. 416, A.D. 1775. Hook's Church History, p. 90.

THE BYZANTINE STYLE.

In the sixth century, when Justinian re-united the eastern and western empires, Ravenna became the seat of government, and the emperor, fired with zeal for the embellishment of his capital, took every opportunity of adorning it with new Basilicas, that he might thus transmit his name to posterity. In these buildings we trace the first influence of the Byzantine style in Italy. Here the cupola and capitals of rude blocks, tapering from the summit to the width of the shaft, and faintly ornamented with foliage, or an imitation of basket work in low relief, originally invented at Constantinople, make their first appearance. The death of the emperor and the renewal of disasters changed the aspect of affairs, and with the establishment of the Lombards, A.D. 568, came also a new style of architectural embellishment.

THE LOMBARDIC STYLE.

To the Lombards has been attributed so great an influence upon the architecture of their time, as to have impressed their name on the style then practised. It was not, however, original, but only an imitation of the Roman, which had then assumed some new features, which generally appear in additional ornaments, both internal and external. Internally, in the substitution of capitals, and

adorning these capitals with countless images; and externally, in slender compound piers or buttresses, carried up the front from the ground to the eaves; in small arcades of open galleries following the shape of the gable, or crowning the semi-circular apse; in the multiplication of sinkings and mouldings in the portal, and the enrichment of these mouldings with numerous rude and grotesque imagery; all of which sufficiently mark the style introduced by the northern conquerors. The Lombards did not, however, observe the same regard to proportion as their predecessors, but altogether neglected it. The plan of the church continued the same;—the Byzantine cupola was introduced; while desirous of enriching their churches with the bodies of saints, they were careful to construct a large crypt for their reception.

Notwithstanding the troubles which devastated Italy, the Lombard style continued to keep its ground, except at Venice, where Greek architects were imported, and buildings were erected in the Byzantine style. In the eleventh century, some improvements took place. The pillars were less stunted, and the profuse imagery, previously designed with little taste, and executed with less skill, was either altogether discarded, or kept within the bounds of moderation. Large porches, which had been generally discontinued during the seventh and eighth centuries, now re-appeared very extensively, sometimes two

stories in height, with vaulted roofs supported by pillars, the two foremost of which, rested on the backs of animals. Their buildings also were much more gaudily decorated with alternate courses of different colours, an idea probably suggested by intercourse with the Saracens.

In the twelfth century a style was produced which has been called the Florid Lombard. External decoration carried to excess, chiefly marks this period, of the architecture of which, Venice, Ancona, and the Arezzo, but especially the church of San Michael, at Lucca, afford instances.

THE POINTED STYLE.

The first years of the thirteenth century had passed away, ere the pointed style made its appearance in Italy. The Italians still adhered to the round form as indigenous to the soil. They were firmly attached to it, and whenever foreign architects employed the pointed style, it was always blended with the former. Nor should we forget that the latter style came from the North, where it had existed for more than two centuries. Many of the most celebrated architects of Italy, in conformity with the fashion of the times, designed buildings in the pointed style, which had existed in Sicily from the eleventh century, while they constantly associated in their minds, the classic models of their own land.

The great Transalpine architects of the thirteenth century first perceived the beauty and adaptation of this style to ecclesiastical purposes. They were the men, who, applying the principle to all their buildings, teaching all their parts to shoot upwards—in opposition to the horizontal principle of the classical style—obtained for their own creations, lightness, elevation, and grace. The Italian architects obeyed with reluctance the wishes of their employers in adopting the pointed style, but they never sought to acquaint themselves with the rules, proportions, and arrangements, which in their northern competitors, had been productive of such satisfactory results. On this account the west front retained its monotonous form, and they still continued to regard the temple and its pediment, as the leading idea by which to be guided.

The separation of the belfry from the church, habitual in Italian structures, stamped inferiority on the pointed style which they adopted; and deprived the churches of that period of the splendid embellishments of the cathedrals of the north. This incomplete adoption of the system, originally pursued in ignorance of the data upon which they proceeded, was equally unfavourable to the interior as to the exterior of their buildings. However great the positive elevation, the impression of it is not obtained. In some cases, from the extreme lightness of the material, and the thinness of the walls, their edifices appear much larger

than they are in reality, while, with most of the works built in the antique style, and particularly with St. Peter's at Rome, the very reverse is evident.

As a whole, the pointed style met with no hearty reception in Italy. It never flourished south of the Alps, always appearing deficient in vigour, and wanting that elevation and development which it obtained in our northern climes. Rome cherished as her own, the classic style of her most celebrated buildings, and except in the decorations of tabernacles, tombs, shrines, and subordinate buildings, the pointed style was not admitted into the edifices of the mistress of the world.

Under such influences, we cannot wonder that at the close of the fourteenth century, its race in Italy was run, and that the genius of her sons should have recalled into existence the classic styles of their native land.

CHURCH ARCHITECTURE IN BRITAIN.

Churches previous to the Saxons—Anglo-Roman—Anglo-Saxon—Anglo-Norman—Early English—Decorated—Perpendicular—Decline of Gothic architecture, and its subsequent revival in the edifices of the present century.

Passing from the classic shores of Italy, where ecclesiastical architecture is surveyed in its rise, its glory, and its decline, let us now follow it step by step through its various transitions in Britain.

The tradition most generally received respecting the original inhabitants of Britain, is in favour of a Celtic race, in all probability derived from the neighbouring coasts of ancient Gaul. Cæsar, the first writer who saw them, describes their religion and their buildings as nearly resembling those of the Celts; and it has been observed by Bishop Percy, that although the names of villages and towns are almost universally of Saxon derivation, yet the hills, the forests, and the rivers, have generally retained their old Celtic names. To this age

we ascribe those structures of antiquity, which stand at the head of a successional scale of buildings scattered through the land, the whole of which present to our view visible memorials of each succeeding nation by which it has been occupied.

The druidical hierarchy exercised, undoubtedly, a very important influence on the civil and ecclesiastical affairs of Britain, from the earliest period. Their religion demanded the sacrifice of human victims, a practice which the Romans abolished. Quintus, writing to M. T. Cicero, speaks of temples of stones, in a circular form, over which were imposts untouched by the chisel, and intended as peace offerings to Geraunius, Apollo, or the Sun. The religion of the Druids is minutely described by Cæsar, yet it is remarkable that he does not mention the sacred groves wherein they were accustomed to worship and to perform their ceremonies. None of these temples now exist; yet little more than a century has elapsed since, in the Isle of Anglesea, ancient oaks standing round circles of stone, set upright in the ground, were supposed to mark the spot where stood the temples of the Celtic race. They consisted of a circular pile enclosing a central open space, beyond was a wood surrounded by a fosse or mound; the whole being watered by a consecrated fountain, or rivulet.

The mission of Joseph of Arimathea, and his eleven companions, A.D. 63, has by some been regarded as the

first introduction of christianity into the British Isles. As in the country where the great and mysterious events connected with its rise transpired, it had to encounter the opposition of the believers in a more ancient faith; and as in the two great seats of learning and of arts, it had to contend with the learning, eloquence, and philosophy, of the pagan world; so in this country it was opposed by the authorities, and surrounded with the captivating pageantry of heathen worship and of its earliest triumphs we have no certain records.

The twelve hides of Glaston are said to have been appropriated by the king of that portion of the British Isles, for the erection and maintenance there of the first Christian church. Historians state that the length was sixty feet, and the breadth on the outside twenty-six feet; the walls were of wicker work, and the roof of hay, straw, or rushes. It was surrounded with a grave-yard, capable of containing one thousand graves.

Some time previously to the Saxon invasion, Lupus and Germanus, two bishops, arrived from the continent, at the request of the Britons, and founded schools. In one of these schools, Dubritius, bishop of Llandaff taught, and in another, at Llantwit, Iltutus exercised the same office, whence the church of the latter place was called the church of Iltutus; and it is worthy of remark that the prefix *Llan* (church) to so many places in Wales and

Cornwall, the last retreats of the ancient Britons, is, in itself a very powerful argument in favour of the early existence of churches[a].

Bede, and after him Archbishop Usher, have mentioned a King Lucius, as being converted to christianity about A.D. 180, upon whose renunciation of Paganism, thirty-one temples of heathen flamens or archflamens, were converted into cathedral churches of so many bishoprics. Of these, London, York, and Caerleon, succeeded by St. David's, were metropolitans.

It is also affirmed that the great Llandian, dedicated to Diana, at London; and that to Apollo, in a place anciently called Thorney, where now stands Westminster, were then converted into Christian churches. To the same monarch has also been attributed the building of the churches at Dover Castle, Llandaff, and Bangor. The chancel and crypt of Repton, Derbyshire, is, doubtless, British, as it was the seat of royalty during the Roman, British, and Saxon period. No fewer than seven Roman causeways pass though this parish.

The victorious arm of the Roman general changed the appearance of the land, and introduced the classic superstition of the conquerors. The rude cromlechs and circles of the ancient Britons were superseded by the more artistical temples of the Roman worship; and in place of the

[a] Stavely, p. 47.

simple grandeur of Stonehenge, wrapt in the gloom of its sacred woods, arose the splendid fanes of Jupiter, or Apollo, of Diana, or of Venus. To the policy of Agricola they were indebted for the commencement of that change. Mr. Rickman thinks that all discoveries of Roman art in Britain have been deficient either in composition or in execution, or both; and that none have been so good as the debased work of the Emperor Diocletian, at Spalatro. The remains of a temple discovered at Bath, in 1790, dedicated to Minerva, the goddess said to preside over the warm springs of that city, prove that while the Anglo-roman architecture had degenerated from its high Italian standard of purity and elegance, they were not wanting in the ability to construct buildings of a superior character. We cannot now ascertain whether any examples of the actual use of columns, with an architrave incumbent, were left by the Romans; but of the use of the plain arch with a pier, various examples are found, as at the gate of the city of Lincoln.

There are but few remains of Roman churches in this country. The one dedicated to St. Martin, at Canterbury, in which Augustine and his followers are said to have worshipped, was rebuilt A.D. 1300, and, it is generally supposed, of the same materials as the original structure. That at Brixworth, in Northamptonshire, is the most complete we have, and exhibits a curious and interesting

example of the adoption of Roman bricks, dispersed in the arches, piers, and walls, in strict conformity to the Roman style and manner.

The conquest of Britain by the Romans exercised a very material influence on the island architecture. They naturally desired to efface the remembrances which the original monuments of the country perpetuated in the minds of the people; and, like the Normans in subsequent times, employed to that end the arts of peace and the skill of their artificers. They adorned their new province with public and private edifices, and erected halls, temples, basilicas, and forums, ornamented with porticos and galleries. With the progress of christianity, many of these were diverted from their original purpose, and formed models for the architecture of future ages.

In examining the ancient churches of Europe, two styles of architecture present themselves to our notice, differing very materially from each other in their complete development. "During the first thousand years of the Christian era, religious edifices were imitations, more or less close, of the principal features of Italian architecture. The arches are round, supported upon pillars, retaining traces of the classic proportions of Italy. The pilasters, cornices, and entablature, have a correspondence with, and similarity to, those of classic architecture; there is a prevalence of rectangular faces, and square-edged projections; the open-

ings in the walls are small, and subordinate to the surface in which they occur. The members of the architecture are massive and very limited in kind and repetition; the enrichments being introduced rather by sculpturing surfaces, than by multiplying and extending their component parts. There is in this style a predominance and prolongation of vertical lines. For instance, the pillars are not prolonged in corresponding mouldings along the arches; the walls have no prominent buttresses, and are generally terminated by a strong horizontal tablet, or cornice. This style may be conveniently termed *Romanesque*. The same kind of architecture, or particular modifications of it, have been by various persons termed Saxon, Norman, Lombard, and Byzantine."[a]

The architecture which accompanied the establishment of Christianity in this country, has generally been divided into six styles, viz:—the Anglo-Roman, Anglo-Saxon, Anglo-Norman, the early English, the Decorated, and the Perpendicular. But under whatever names or distinctive features the glorious temples of this Christian land may be classed, no one can view them without feelings of deep interest and reverence for the intellects which devised, and the persevering energy which completed, these illustrious monuments of bygone ages. We gaze with admiration on the lofty piles and elaborate details of their

[a] Whewell.

exterior, and silently survey the structure in its various phases—but when we cross the threshold and stand where thousands of the departed dead have stood—when we tread with subdued steps over the ashes of men illustrious in their lives, and honoured in their deaths—when

> "Through the long drawn aisle and fretted vault
> The pealing anthem swells the note of praise."—

admiration ceases and with rapture we exclaim,—

> "Dwells there a man with heart so dead,
> Who never to himself has said
> This is my own—my native land."

THE ANGLO-SAXON STYLE.

This style prevailed in England about A.D. 600, to the conquest by the Normans, and, as in Italy after the conversion of Constantine the Christian churches resembled the Basilicas, so the Saxons imitated their predecessors in constructing buildings after the example of Italian artisans. No doubt architecture was studied by them before they invaded Britain, since they lived in houses, and worshipped in temples built by their own skill. This is sufficiently indicated by the words in common use among them to denote the art of building. The word "getembryian" denotes that the material used was wood. Thus where Bede says he built a monastery, Alfred translates it "getembrade;" so also they used "eat-thryl," to denote a

window, meaning literally "*an eyehole*," and which corresponds with the ancient Saxon chapel, discovered in the castle-yard, at Castle Rising, in which were found windows, exactly answering the description of "*eyeholes*."

The devastating wars between the Romans, the Picts, the Scots, and the Saxons, had the effect of destroying most of the monuments of ancient Rome, in this country, and of almost obliterating the early specimens of native art 'till the Saxons, converted to the Christian faith, commenced the erection of churches.

Of the few Roman churches which escaped destruction, Bede mentions one at Canterbury, repaired by Ethelbert, given to St. Augustine, dedicated to our Saviour, and established as the cathedral of that city. The monastery of St. Peter and St. Paul, at Canterbury, and St. Andrew, at Rochester, were also built by that monarch. The primitive style of the church was plain and simple. Their earliest churches were of wood and covered with thatch. Even in these days some thatched churches remain in the counties of Norfolk and Suffolk, viz.—at Trawston, Lackford, Livermere, and Ingrave.

The first chapel or oratory built at York, for the baptism of Edwin, King of Northumbria, was of wood, and dedicated to St. Peter. William of Malmesbury mentions one of the same material at Dutlinge, in Somersetshire; and the cathedral of Lindisfarne, built in 852, was formed

entirely of sawn oak, and covered with thatch, until replaced with lead by Ethelbert, seventh bishop of that see. In Greensted church, Essex, the most ancient part, the nave, or body of the church, was entirely composed of the trunks of large oaks, split and rough hewn on both sides, like the recent structures of America. The first stone church is supposed to have been built by Ninius, who lived about A.D. 490, on the confines of England and Scotland. It was so great a miracle to the Britons, that it was called "candida casa."

[a]About the middle of the seventh century, the wife of the King of Mercia caused a church to be built in memory of her sons, who had been slain by their father. The quantity and quality of the stone employed in the foundation and structure of this church, was so unusual in those times, as to obtain the name of *Stone* for the market-town there to this day.

To no individuals is the architecture of this period so indebted, as to those munificent patrons of the arts, the two prelates Wilfrid and Biscop. The former laid the foundation of St. Andrew's, at Hexham, in 674—the latter of the monastery of Wearmouth, in 675. Of the former of these erections, Prior Richard, of Hexham, who lived in the twelfth century, when the building was still standing, has given a very minute description. It appears to have

[a] Stavely.

been provided with crypts and oratories under ground, the walls being divided into tiers, and supported by square and other forms of well-polished columns. The church was highly decorated within, having many most beautiful oratories and private chapels, in which were placed altars in honour of the Virgin, St. John the Baptist, St. Michael, and of the holy apostles, of martyrs, and confessors. The same writer also describes another church at Hexham, a cruciform, with a tower at the intersection, having the appearance of a tower with a portico at each of the four principal points; being, in fact, a Byzantine cross, surmounted at the intersection with a square tower, instead of the Greek dome. Most of the stone churches built during the period now under consideration, were erected by artisans from the continent. From this circumstance, and from the expressed wish of the founders, that these edifices should be built after the Roman manner, we may naturally infer that these men, in fulfilling the designs of their employers, would adopt in the Saxon churches, the forms they had so successfully employed in the architecture of Italy. The church at Hexham was evidently designed upon the plan of a Roman basilica, with an upper internal portico over the aisles; an arrangement described by a celebrated writer upon that subject, and found in the basilica of St. Agnese, at Rome.

The incursions of the Danes not only caused the destruc-

tion of churches, but compelled the Saxons for a time to abandon church building by diverting the funds at their disposal to the more urgent necessity of military defences. The Danes seemed much more alive to the arts of war, than to those of peace. The only church built by them was at Assingdon in Essex, erected by Canute to commemorate his victory over Edmund Ironside, A.D. 1014.

In the architecture of the Saxon times, we discern a want of uniformity of parts, massy columns, semi-circular arches, and diagonal mouldings. Round arches were most probably borrowed from the numerous specimens of imperial architecture, which they discovered on gaining possession of Britain. A zigzag moulding is a very common ornament with the Saxon architects, which may possibly have been derived from the stringing together of the teeth of large animals. The word they use to denote the adorning of buildings is *gefrætwan* or *frætwan*, and an ornament is *frætan;* but *frætan* also signifies to *gnaw*, or to *eat.* The Saxon ornament is the exact imitation of teeth. We may, therefore, reasonably suppose it derived from this simple circumstance. Their churches were generally built with a descent into them; the windows and roofs being contracted, low, and mean.

Within the old castle, at Castle Rising, was found the ruins of a church of much earlier date than the celebrated Anglo-Norman one, of the date of circa A.D. 1150, des-

cribed by Mr. Britton and others. It is, undoubtedly, of double the age of the latter, and perhaps, as early as the sixth century, being one of the oldest churches in the kingdom. It consists of a nave, chancel, and apse; the nave 39ft. by 19ft. 6in.; the entire length is 75ft. The apse has the unexplained peculiarity of the few earliest discovered churches, viz., its diminution in width, which is just 6in., and is of the horse-shoe form.[a] A bench or seat of stone is carried round the whole of the nave, chancel arch, and the straight portion of the apse. The walls of the whole are broken down below the window openings, with the exception of those of the apse, where we find three windows partaking of the characteristics of early British or Saxon architecture. These openings are 5in. wide at the sill, and 4in. at the spring of the semicircular head, and their height 1ft. 11in. The diminution in the width of these windows is a feature evidently, in the architecture of Egypt, as well as in the windows found in classic examples.

The situation and character of the buttresses or pilasters, affords stronger evidence of its having been the work of the early Romans. These are attached to the inside of the walls of the nave, and are square in the plan; the stone benches referred to, stretching from one to the other of these singular projections. And here a suggestion occurs.

[a] See Engraving at the end of this work.

May not the pilasters of the interior of classic buildings, have suggested the use of Gothic buttresses for the external walls, it being found more convenient to attach this support to the wall of the church so as to form a feature so singularly varied and beautiful in the structures of subsequent times. The plinth of the font yet remains, while the shaft, doubtless the earliest in the Island, is enclosed in that of a much later date than the church above described. This discovery was made by Mr. Hadfield a short time since.

There has also been a church recently excavated at Fangross, in Yorkshire, which is similar in the foundation and walls to the one at Castle Rising. On the side after erected on the ancient walls, is a corbel table, the corbels being of a Norman character, on one of which is the figure of a Dane, in a helmet of the time of King Stephen. A font was also discovered, 3ft. 3in. in diameter, 3ft. 6in. high, and 1ft. 3in. above the old floor.

Such were some of the earlier churches of our land. The Saxon edifices were greatly inferior to the Normans,—Wolston, twenty-fifth Bishop of Worcester, who laid the foundation of the second cathedral,—which is, indeed, the foundation of parts of the present edifice, said,—"We destroy the works of our holy forefathers, that we may obtain praise. Those pious men knew not how to construct pompous edifices, but under any roof devoted them-

selves to God, and excited others by their example. We, on the contrary, heap up stones, and neglect the care of souls."

Fuller, the Church historian says of this bishop, "As the poets feign Janus that he had two faces, because being before and after the flood, so this Wolston may be characterized accordingly, made bishop before, but continuing his place long after the Norman inundation. But, in what sense soever, he may be said to have had two faces, he had but one heart, and that a single and sincere one to God, and all goodness. Yet his adversaries heaved at him, to cast him out of his bishopric, because an Englishman of the old stamp; but he sat safe, right poised therein, with his own gravity and integrity."

The time was fast hastening, however, when the architecture of this period, which for 400 years had influenced the ecclesiastical structures of Britain, was destined to undergo an entire change. Some have considered, perhaps not without reason, that the earliest portions of Westminster Abbey indicated the approach of such a revolution in the science of architecture. The bravest blood of the Saxon race was to be spilt, and the last monarch of that noble line to lay down his crown and his life upon the battle plain. The victorious champion, as he placed upon his brow the diadem his sword had gained, determined to root out every thing which could recall to the memories

of the vanquished, their former dominion. By the introduction of arts, sciences, and literature, with which his followers were better acquainted, he sought to secure the land of his conquest, to establish his personal renown, and to transmit to his descendants, a crown unrivalled, and beyond dispute.

THE ANGLO-NORMAN STYLE.

The Normans adorned their possessions with buildings of the most magnificent description. In the early part of the eleventh century, when they began to realize the advantages of peace, the nobles came forward with unexampled zeal to found monasteries and to erect churches on their paternal domains. The monarch had set them an early example. Previously to his invasion of England, he founded two princely abbeys at Caen; while thirty-eight others were built by his nobles in that single province; each noble striving to surpass the others in the elegance and the grandeur of his foundation. When success attended their arms in Britain, the land was parcelled out amongst the nobles, who appropriated their revenues to the erection of monasteries. The vacant sees were filled by Norman clergy, and gigantic edifices, such as adorned their native land, rose with towering splendour in every part of their adopted country. William of Malmesbury, says, "You might see churches rise in every village and

monasteries in the towns and cities; built in a style unknown before. You might behold the country flourishing with renovated sites, so that each wealthy man accounted that day lost to him which he neglected to signalize by some magnificent action."

The immense wealth of the Church at this time was undoubtedly the means of stimulating the erection of such mighty fabrics. Mauricius at London, Lanfranc at Canterbury, Thomas at York, Walkelyn at Winchester, Gundulph at Rochester, Remigius at Lincoln, William at Durham, St. Wolston at Worcester, Robert at Hereford, Herbert at Norwich, St. Anselm at Chester, Roger at Sarum, presented a glorious phalanx simultaneously engaged in symbolizing the glory of the Church and a new age of civilization, by the noblest fabrics of ecclesiastical grandeur. When we add the abbeys of St. Augustine at Canterbury, St. Albans, Evesham, Glastonbury, Malmesbury, Ely, and Bury St. Edmunds, we shall find that nearly all the most distinguished buildings of our land rose into existence either at the close of the eleventh, or the commencement of the twelfth century: and that more large ecclesiastical edifices rose into existence within a century of that period, than in any similar period down to the present time. In Lincolnshire, even at the present day we find forty-eight churches within eight miles of Sleaford; a remark applicable also to many towns in the neighbour-

hood, one occurring more frequently than the milestones on many of the highroads.

These sturdy barons built for posterity. What they did, was done well. No patchwork, no feigned device, or imposing forms which spake only to the eye, and belied the use, disgraced the architects of the Norman age. They relied on themselves and trusted not to some remote period and to future possessors, to repair or perfect what they professed to build. They sought to transmit to ages the most remote, the sterling evidences of their zeal and ability. And so successful have their efforts proved, that where violence and neglect have not prevailed, the stately piles remain in untarnished grandeur to the present day, and promise to attract the gaze of yet distant generations.

> "Art's mightiest monuments in time may fade,
> And man may break the idol he has made,
> But these their tributes mock destruction's sway,
> Know not of ruin, heed not of decay;
> And spurn, secure of fame's eternal spring,
> The shadowy folds of dark oblivion's wing."

The prelates of the Norman age were well acquainted with the science of architecture, skilfully designing, and carefully superintending the execution of their works. Gundulph, bishop of Rochester, Henry de Blois, bishop of Winchester, Alexander, bishop of Norwich, and Peter, of Colechurch, are especially mentioned as amongst the most distinguished architects of their times.

The Norman style is characterized by a circular arch, springing either from a single column, varying in every degree from a cylinder of two diameters high, to a proportion nearly classical; or from a pier decorated with half columns on high shafts, evidently the origin of the clustered column of a later date. The walls are massive. The windows small in proportion, simple in form, are sometimes divided by a column into two lights. They also used circular windows divided by small shafts, in which may be detected the outline of the wheel windows of the later style. The cornices are often extremely bold, supported by corbels in a variety of forms. The general pitch of their roofs is moderate. The details of their style are varied, and mouldings, partaking of Roman origin, are few and simple. The shafts of the main columns, are for the most part, plain; and possess a degree of uniformity of appearance in the capital; but, when used for ornament only, we often find a studied variety both in the capital and the shafts. The zigzag is the most characteristic ornament of the style and is used in great profusion. A range of beaked heads over hollow mouldings is also a common and peculiar decoration. The greatest display of ornament is lavished on doorways; the arch, consisting of many enriched bands, one within another, surrounded by an archivolt, sometimes by a label. Where square-headed doors are found, they are enclosed in an arch and the

semicircular space above is filled up with sculpture. The form of the larger churches was the Latin cross with a semicircular apsis at the east end. The chapels were generally of a circular form, as those of the Canterbury, Norwich, and Gloucester cathedrals.

The interior of these churches consists of three divisions; the lower arches, the triforium, and the clerestory, of which the cathedral of Durham furnishes an example. The roofs are either vaulted or left open to the timbers. A tower generally rises at the intersection of the cross, low in proportion to the building, decorated with arches and pierced for windows. It is commonly open to the roofs, and forms a lantern. The small parish church consists of a nave and a chancel, without aisles and transepts, and a tower at the west end, but sometimes at the junction of the two divisions. A square commonly terminates the east end, but sometimes a semicircular apsis is found, as at Steetley in Derbyshire, Kilpeck in Herefordshire, East Ham in Essex, all of which have the double chancels terminating in this manner; while those of St. Peter's at Oxford, Berkswell and Beaudesert in Warwickshire, Kempley in Gloucestershire, and some others have a parallelogram, with a rectangular termination. Porches are not by any means numerous though they are occasionally found. The crypt at Westminster abbey, supposed to be part of the church erected by Edward the Confessor, in 1065, with

those of Canterbury, Winchester, Worcester, and Gloucester, all furnish examples of the vaulting of the Normans; in which, however, they found great difficulty. Their portals form conspicuous displays of the sculptured art of that period, but they do not seem to have aimed at proficiency therein.

During the prevalence of this style, were founded the cathedrals of Winchester 1070, of Rochester 1077, Hereford 1079, Ely 1081—1106, Gloucester 1088, Chichester 1091, Durham 1093, Peterborough 1107, and Oxford 1120, and the whole of the eastern part of the cathedral at Canterbury was erected before the twelfth century. To the above may be added the Gallilee at Durham; which, though erected sometime after the introduction of the early English style, is purely Norman in all its characteristics of outline and detail. William of Malmesbury tells us, as is evident, that the dimensions of these buildings were much larger than those of their predecessors. The Saxon cathedrals and churches, were generally small. The one at Dunwich being only 120ft. long and 24ft. wide, and the abbey church at Abingdon is of similar dimensions; but the glorious structures of the Norman founders at York and Lincoln were each 490ft. long: that of Winchester 500ft., and the abbey of St. Albans, built under the superintendence of Lanfranc, was 600ft. while it has been asserted, that old St. Paul's extended to the great length

of 690ft. These structures were also of great height; many of the churches rising to the elevation of 100ft. The architects aimed at sublimity and beauty. How far they succeeded, their works abundantly testify.

The pointed arch made its appearance towards the close of the twelfth century, and gradually led to the early pointed style, with accessories distinct from the Norman, and at length to the general disuse of the semicircular arch. It is not necessary in this place to enter minutely into the origin of pointed architecture. It will be more properly adverted to hereafter. The richest specimen of *Norman transition*, is probably, St. Joseph's chapel at Glastonbury, erected in the reigns of Henry II. and Richard I. It is remarkable for beauty; for its sculptured detail, the combination of round and intersecting arches, and the close appearance it presents to the style which immediately succeeded it.

We cannot pass to the succeeding period of British ecclesiastical architecture without adverting to the influences under which its stupendous edifices were reared.

The knowledge of the arts, science, and literature, was in the hands of few, and those few the clergy, whose zeal, roused by the preaching of Peter the hermit, led them to assure their people, that the surest way to heaven was to sell all they possessed, and rescue the holy land from its infidel possessors. Such arguments could not fail to

have due weight with an age, whose ignorance hung on the lips of the priesthood, as its sole oracle. "Countless as billows on the rocky shore," the multitudes came forward to enrol themselves as candidates for immortal blessedness; and contributions, testamentary devises, and grants in mortmain, were readily bestowed and executed to promote at home, the religion which its votaries proposed to defend by arms abroad.

The coffers of ecclesiastical wealth thus abundantly enriched, and placed at the disposal of the only educated portion of the community, it is to their honour that they lavished it, not on sumptuous dwellings for themselves and their families, but on the gorgeous and magnificent fabrics, by which they sought to honour religion; and their piety, even if mistaken, commands the admiration of posterity.

THE EARLY ENGLISH, OR FIRST POINTED STYLE.

The style of architecture prevailing in England during the thirteenth century, has been denominated early English or first pointed. Of this style it has been remarked, "that it cannot be justly regarded as inferior to either of the subsequent styles, in light and elegant proportions, or in rich and elaborate details." Various opinions have been entertained by men of learning and research, as to its probable origin. Mr. Evelyn and Sir Christopher Wren

advocated a Gothic or Saracenic origin, conceiving it to have commenced with the Crusades, the Christians engaged in those wars being led to imitate the architectural structures they had seen in the Holy Land. Another writer has attributed its rise to ideas derived from beholding those stupendous works of departed genius,—the pyramids of Egypt. Bishop Warburton seeks to unite the systems which derive it from the Northern Goths, and from the Eastern Saracens; and assigns the western Peninsula of Europe as the place of its birth. Numerous hypotheses, equally fanciful, seem to have been started by those who have investigated the subject, only to receive refutation and vanish away.

The true parentage seems to be derived from the Normans, who, in the eleventh and twelfth centuries, discovered an ardent passion for ecclesiastical architecture. In order to preserve the grandeur of their edifices, they gave their churches the greatest length and height in their power, and to ensure their beauty, they enriched them with ornaments of their own invention. Some of their buildings were covered with an arcade or series of arches, which is found to a greater or less extent, in all their cathedrals and conventual churches now extant. The outside of St. Osyth's and St. Botolph's in Essex, and the inside of Durham, are examples. These arches were diversified in many ways; one method was, to make the

semicircular arches of other nations intersect one another in the middle, thus forming a new arch, more graceful in appearance, and giving the idea of greater height than the semicircular form. Sometimes, as in Remigius' work on the façade of Lincoln, we find the intersected arches placed in alternate rows; at other times, as on the north side of Durham cathedral, they are found intermixed irregularly.

The pointed arch, thus formed, was used at first as a mere ornament in *basso relievo*. It was soon, however, adopted in a more substantial form over niches; and, in the inside of the church, as in those parts now remaining of the cathedral of Canterbury, of which Lanfranc was the builder, and in the abbeys of Glastonbury and Romsey. The twenty windows in the choir of St. Cross, at Winchester, constructed by Henry de Blois, bishop of that see, and brother of King Stephen, between the years 1132 and 1136, were, in all probability, the first open pointed arches in Europe. They consist of openings made in the intersected points of semicircular arches, which cross each other. From this fact, added to the date of the building, it is evident that to this accidental use of intersecting Norman arcades, as ornaments, we are indebted for an invention which materially altered the general aspect of the architecture of this country. It was adopted by Roger de Clinton, Bishop of Chester and Lichfield into the church

at the latter place, to the rebuilding of which, he devoted considerable attention, and was also introduced into the abbey founded by the same prelate at Buildwas, on the banks of the Severn at Colebrook dale. The lancet point is found in all the arches of the nave under round Saxon windows, intermixed with different characteristics of the Saxon style, not only in the above-named monastery, but also in those of Lanthony, in Gloucestershire. The date of both erections has been assigned to 1136—1139.

The most complete and extensive examples of this style, are found in the cathedral, at Salisbury, founded by Bishop Poore, in 1220; or when the episcopal see was removed from Old Sarum to that city. Great simplicity is manifest in its composition. Pinnacles when used, which is seldom, are confined to the principal angles of the edifice, and the buttresses finish with a triangular pediment. To the abundant use of arched panelling, we are indebted for the introduction of niches and canopies, seen both in the west front of Salisbury, and in the façade, at Wells, erected about the same period.

A peculiar feature of this period, is the prevalence of detached and banded shafts, much used in larger doorways, which have a deep arch, composed of an immense cluster of mouldings, and enclosing a double entrance. A square head with small rounded haunches is sometimes used for these entrances, in place of an arch,—a form of

opening also found both in the smaller doorways of churches, and in the more humble edifices of domestic architecture. Where a high pitch is found to be inconvenient, a segmental arch is very generally used, as in the doorway to the south transept of Westminster Abbey. In the early stage of this style, we find tall and narrow windows, having no division or tracery, but combined in groups of two, three, five, or seven, thus opening the whole compartment of the building in a similar manner to the spacious windows of later date. An example is found in the north transept at York.

The introduction of double windows soon followed. An early specimen is found in the south transept at York, founded in 1227, but it is remarkable that eighteen years afterwards, when Henry III. commenced his building of Westminster abbey, the lancet windows were nearly laid aside; the openings divided by a shaft, and a feathered circle divided the arch. A certain indication of an early date, is the triforium of the same building, the tracery coinciding with the mouldings of the arch and differing from the early examples of York and Salisbury, where the openings are all independent quatrefoils, pierced through the blank spaces in the spandrils of the arch. It was probably the intention of the architect to introduce double aisles at Westminster. The spherical triangular lights over the windows of the aisles would have formed a perforated intermediate clerestory.

Tracery in circles, varied only by multiplying its parts, is discovered until towards the end of this period, but afterwards an increase, both in the breadth of the window and in its subdivisions, demanded a more minute and complicated manner of laying out the space above the springing of the arch. In the earliest stage of this style, we find the trefoil and quatrefoil freely used as decorations. The tooth moulding, usually called dog's tooth, is however an ornament mostly characteristic of English Gothic architecture. In the south transept of York it is used in great profusion, not in its original form, but as a pyramidal four-leaved flower, not only for the hollow mouldings, but also for the line of the pediments, the angles of the buttresses, and even for the shafts of the window jambs. About the middle of the thirteenth century it was laid aside, gradually giving place to other ornaments.

It is worthy of remark, that the careful manner in which all the decorations are executed, is certain evidence of their belonging to this period of architecture—an example the architects of the nineteenth century would do well to follow.

During this period the intermediate ribs added to the arches and cross springers of the early vaulting, indicated the first approach to the magnificent roofs of Gothic architecture. The introduction of polygonal chapter houses may be connected with this early style of vaulting. At

Lincoln, is one of the earliest examples where the lancet window and tooth ornaments are to be found. Those of Westminster, Salisbury, York, and Southwell, soon followed the precedent set them by the founders of Lincoln. Salisbury also furnishes an example of another improvement made at this date in the introduction of a quadrangular cloister. One of the chief points in which the early English style differed from that of the continent, was in the suppression of the apsis which was retained in foreign churches, and may in all probability have been caused by the addition of the lady-chapel to the east end of the building.

In the parish churches of this class, which are numerous, the ancient plan of a nave and chancel, without aisles, is retained. Previously to this period, the churches were without spires; now however, this beautiful addition began to be used, first retaining the original character of a pointed roof, rising immediately from the projecting cornice of the tower; but it was soon after placed within the parapet, and grouped with pinnacles at the angles, as at Chichester cathedral. The spire of old St. Paul's rose to the height of 520ft., and was added in 1222. A beautiful addition was this to the inventions of previous architects. Who can gaze without interest upon the magnificent spires of our cathedrals, or the more humble ones of the village churches, without feeling that, whether in the gorgeous

temple of episcopal grandeur, where mitred prelates discharge their exalted functions, or in the lowlier fane, where the laborious pastor administers to an affectionate flock the rites of their holy faith—this lofty feature points to their heavenly home and bids them seek a mansion in the skies. Perhaps no spot presents so grand and imposing an array of these noble additions to the splendid architecture of the middle ages, as that which bursts upon our view in the classic soil of Oxford. Well might such a scene give inspiration to the poet, and bid the silver stream flow unrestrained as from an enchanted pen.

"If then from intellect alone arise
The noblest worth a nation's heart can prize,
In tow'ry dimness, Gothic, vast, or grand,
Behold her palaces of learning stand!
And here, how many a youthful soul began
To sketch the drama of the future man;
How many an eye o'er coming years, hath smiled
And sparkled, as incessant hope beguiled!
The star-like spirits, whose enduring light
Beams on the world, and turns her darkness bright,
In radiant promise here began to rise,
And grow ambitious for eternal skies!
Here in their splendid magic float along
Pindaric rapture and Virgilian song;
Still Homer charms as when he first prevail'd
And honoured Greece her idol poet hail'd;
See Athens in her classic bloom revive
Her sages worship, and her bards alive!
See Rome triumphant, but with banner furl'd,
Awake her genius to enchant a world!

THE DECORATED ENGLISH STYLE.

Next in chronological order we come to the decorated style which prevailed during the first eighty years of the fourteenth century. The pointed architecture which had prevailed during the last century, was now to acquire a new character, or to become distinguished as a new style. A well proportioned and well formed aspiring arch formed a conspicuous feature in the new style. The pointed arches, so far, though sometimes accidentally graceful in their construction, were almost invariably too narrow or too sharp in the point; henceforth they become universally well turned and well proportioned. Each side of the head was adorned with one or more cusps, forming trefoils, or cinquefoils, and with mouldings of a novel invention and highly finished. Over these were raised pediments and other arches adorned with crockets. Pinnacles were placed at the sides of almost every arch and on the top of every buttress, and invariably surmounted with an elegant flower called a finial.

The shaft of the piers now form a clustered pillar not detached from the main columns, but worked into the same stone. The capitals are more varied—the arch mouldings bolder—shafts are used in decorating doors and windows, but in ornamental panelling are superseded by slender buttresses and pinnacles. Niches are much in-

creased both in size and importance as may be seen in the screen to the west front of Exeter cathedral designed by bishop Grandisson in 1330. The cornices are composed of a hollow moulding with large flowers, grotesque heads, &c., alternately. The foliage is extremely rich. The "ball flower" described as "a small round bud of three or four leaves, which open just enough to show a ball in the centre" is peculiar to this period, and, like the dog-tooth of the early English, is a certain indication of the period to which it belongs. But the style is best known by the tracery of the windows.

The great east and west windows, which contribute so much to the impressive appearance of our cathedrals, began at this time to be introduced into the architectural edifices of the country. On the continent, the west fronts were decorated with lofty portals and wheel windows only, which seldom occur in English churches, except in the transepts, where, as at York and Lincoln, we find examples both of this and of the previous style. Geometrical tracery, so called from its regular formation in trefoils &c., now ornamented the parts formerly left to a combination of circles alone. Such are the windows at Exeter cathedral, of the date of the early part of the fourteenth century, but which have also a mixture of compound curves that serve to harmonize the abrupt junction of the more formal geometrical shapes. In the west front of York minster, we see the form which this style finally assumed, and which

was not completed till 1330. Early examples of the decorated style are found in the ruins of Croyland and Tintern abbeys;—in the south aisle of Gloucester cathedral, remarkable for the tracery of its windows and for the profusion of the "ball flower;"—in the cathedral of Bristol; and the choir at Lincoln; in the lantern of Ely, the nave of Beverley, the choir at Ripon, and the east end of that of Carlisle—all of which had their origin in the period during which this style prevailed. Among the numerous and splendid spires, stands that of Salisbury, erected in 1331, unrivalled in its height and graceful proportions—while that of St. Mary's, Oxford, where,—

> "Spire, tow'r, and pinnacle a dim array,
> Whose wizard shadows in the moonlight sway,
> The stony muteness of whose massy piles
> Now silver'd o'er by melancholy smiles,
> With more than language, spirit-like appeals
> To the high sense impassion'd nature feels
> Of all that gloriously in earth or sky,
> Exacts the worship of her gazing eye!"

Many parish churches have also been erected in this style; as Trumpington, Cambridgeshire; Byfield, Northampton; Shottesbrook, Berkshire; and Wimmington, Bedfordshire; perhaps the examples are more numerous in the county of Lincoln.

THE PERPENDICULAR STYLE.

This style prevailed in England for about 170 years, from 1388 to the middle of the sixteenth century, a period

during which the art of printing was first introduced into this country, and gave an impulse to learning and the arts, of which we are, as yet, only beginning to realize the happy fruits. We admire this style, because it is essentially English in its characteristics. It sprang into existence in our own land, and continued to flourish here, when, exhausted by luxuriance, it ceased to linger upon other shores.

"Rise slumbering genius, and with throbbing heart,
Adore these trophies of unrivalled art;
Till each fine grace that gifted masters knew,
In fairy vision floating o'er thy view,
Perfection crown once more the living stone,
And Britain claim a Pytheus of her own."

Mr. Britton contends, and with reason, that "the term 'perpendicular,' generally applied to this style, gives no idea of the increased expansion of the windows, nor of the gorgeous fan-like tracery of the vaultings, nor of the heraldic description of the enrichments which peculiarly distinguish this period; neither does it convey any information of the horizontal lines of the doorways, nor of the embattled transoms of the windows, nor of the vast pendants that constitute such important features in the third division of English architecture. It is important, however, that we should not lay too much stress upon the tracery of windows, as the means of determining the style of the building; nor, that because they possess

parallel or perpendicular lines in the head or arch, and transoms are used to divide the bays into heights, we should therefore unhesitatingly assign the building to this period, since many cases will occur, in which but one solitary specimen of the age or style, is found in the whole structure. We must, therefore, have recourse to other data, in order to assign the proper date."

Of the arches, some are struck from two centres only, the two sides being similar segments of a circle, the radius of which, is about three-fourths the width of the opening; others being struck from four centres, are segments of ellipses; while a third class form eccentric curves. The ogee or contracted arch is found in this period, but more frequently in internal tracery, than in external form. Both the mullions and the architraves of doors and windows are richly moulded, while the deep congeries of such mouldings as are used in forming architraves, run from the head down the sides, instead of being intercepted by horizontal or impost mouldings. The arched opening, which in the decorated style had an angular or pedimented canopy, has now a contracted arch; and, as in the previous style, is corbelled and enriched with finials.

It is a peculiarity in the doors of this style, that the arched head is generally inscribed in a square frame or canopy, whatever may be its form, and has the spandrels enriched with trefoils, quatrefoils, or with a shield of

armorial bearings, usually those of the founder, or some generous benefactor. The columnar piers are in the form of parallelograms, the angles being either fluted or cut in a bold hollow, a semi-cylindrical shaft being attached to the flat face of each side of the pier. These mouldings run all round the opening, as in the windows and doors, and having no capital of any kind intercepting them, tend materially to enrich the arch. In the groined ceilings of the period, we observe a great profusion of the most intricate kind of tracery, in which is found a kind of groining called basket-groining, where the arches spring on one of their sides from a pendent mass—rich and gorgeous certainly in its appearance, but fraught with prospects of constant ruin. We do not now observe so great a number of corner buttresses placed diagonally, although there appears but little dissimilarity in them, except where pedimented or triangular vertical heads were used, we now observe plain moulded slopes generally used as sets-off.

As in all other details of this style, we find a constant succession of enrichments, so we discern in it the flying buttress now in common use. Plain, panelled, pierced, or embattled parapets, are constantly found, variously arranged; and the desired end is obtained by different methods. Pinnacles highly enriched with crockets or finials, are usually placed with their sides parallel to those

of their pedestals, but sometimes diagonally; they generally have four, but sometimes a greater number of sides. The construction of the buttresses, and the arrangement of the tracery in the heads of their windows sufficiently mark the towers of this period. The specimens are almost innumerable. The spires can scarcely be said to differ from the preceding style.

Turrets, either octagonal or polygonal placed at the angles of buildings are by no means uncommon in this age, and where found, they terminate with an embattled pinnacle. The pedestal supporting the pinnacles at the angles of the towers as well as those at the heads of the buttresses, are furnished with a corbelled battlement, or have minor turrets and pinnacles, rising from their angles.

The greatest profusion of ornament in this style is found in niches, tabernacles, screens and stalls, where the knights and nobles of former times slumber in undisturbed repose, and by the gorgeousness of their resting places mock the crumbling dust which lies within their sepulchres. The roofs are groined with simple ribs or with fan tracery, and a chamber is constructed over the lower story of the porch, in keeping with the general design. In the naves of the cathedrals at Canterbury and Winchester, and in the choir at York, are found examples of perpendicular groining, and vaulting shafts rising immediately from the floor.

The wooden church roof is divided into rectangular compartments, by the intersection of the timbers, the spaces thus formed are again subdivided by moulded ribs, and ornamented with emblazoned shields or other devices, while the ceiling painted blue and studded with stars, is designed to represent the firmament. Modern ecclesiastical architects will find in the churches of Suffolk and the adjoining counties, many wooden roofs of beautiful design, as well as some in the county of York.

Porches are found to a greater extent in this than in any other style. In the south porch at Burford, may be found a fine specimen. The roofs of these porches are frequently groined, and in many instances a chamber is found over the lower story.

> ———"A little Gothic niche
> Of nicest workmanship; that once had held
> The sculptured image of some patron saint,
> Or of the blessed Virgin, looking down
> On all who entered those religious doors."

The south porch of Gloucester, the south-west at Canterbury and St. Nicholas, at Lynn, are all examples of richly decorated porches. The front of the latter has canopied niches above, and brackets below for statuary and panelwork tracery. There is a groined roof in the porch on the north side of Brent Broughton church in Lincolnshire having sculptured on it the *Agnus Dei*, and covered with stone slabs; quatrefoils, flanked with rich pinnacles,

occupy the sloping sides of the pediment in front; the crest is crocketed, and an angular shaped shield with a crest and tasselled knots, of the date of Henry VI. are sculptured above the doorway. In the south porch of Cotterstock church, Northamptonshire, we have another fine specimen of this style, where is a roof groined in the interior, and divided into sixteen compartments, and having a sculptured boss at the intersection of the groining with a symbolical representation of the Trinity; the Father, as the Ancient of Days; the Son, extended on the cross, in his bosom; and the Spirit in the form of a Dove. The gable of a highly ornamented porch at Addlethorpe Church, Lincolnshire, is surmounted by a crucifix.

Upon the whole, while we find the porches of this age numerous, and possessing sometimes extreme plainness, and at others excessive richness in detail, yet they are easily distinguished by some distinctive peculiarity. "Panelling," says Mr. Rickman, "is the grand source of ornament in this style—indeed, the interior of most rich buildings, is only a series of it—for example King's college chapel, at Cambridge, is all panel except the floor, for the doors and windows are nothing but panel included in the general design, and the very roof is a series of them in different shapes."

The nave of that magnificent foundation to which the last ten years of the life of William of Wykeham was

devoted—the cathedral at Winchester, presents a splendid example of Gothic panelling. The distinctive character of the triforium is here suppressed, being merged in a series of panels combining with the clerestory windows, the depressed four centred arch and the square plane of decoration enclosing the arches in a frame, and almost always appropriated to doorways, all serving to mark the difference between this style and those which preceded it.

We find also that shafts are now disused in windows and subordinate combinations, although admitted into doorways and main arches. The chief characteristic of this style is the windows, upon which, nevertheless, as already observed, too much stress should not be laid, although their peculiarities, which render them distinct from other styles may generally be distinguished by careful observers.

The mullions are carried up through the head of the window, smaller ones spring from the heads of the principal lights, thus forming panel-like compartments in the upper portion of the windows. Lights, both principal and subordinate, are foliated in the heads, and large windows are often divided by embattled transoms. The Tudor flower is a decoration very commonly used for the transoms of a large window, of which an example may be seen at Bloxham, in Oxfordshire. The window arches vary in form, from the simple pointed to the complex four-centred arch, which is found more or less depressed. Square-

headed windows abounding in this style are distinguished by the moulding of the jambs and disposition of the mullions. Sometimes, as in St. Michael's Coventry, Stratford on Avon, Lavenham and Melford, Suffolk, and Chipping Norton, Oxfordshire, we find long ranges of windows so close to each other that the whole wall seems perforated.

Stained glass, that magnificent introduction of modern times, made its appearance at this period, and is thus described, "In the stained glass of the fifteenth century, the artist frequently carried his design through the whole extent of the window, his subject embracing a considerable number of figures, arranged with more pictorial effect than heretofore. The several tints of the coloured glasses are more varied, and placed with consideration as to the effect of distance, the shadows are more graduated, and aerial perspective attempted. When figures of the Saints, Apostles, or Martyrs, are introduced, they are now generally accompanied, either by the animal considered peculiar to them, or represented as bearing the instrument of their martyrdom. Scrolls with long inscriptions in the black letter, are often thrown with wild profusion, across or above the figures." Here came into use the gorgeous blazonry of heraldic design, and knights and barons, glorying in a long line of genealogy, ennobled by birth or illustrious in arms, furnished fit trophies wherewith the artist might decorate the majestic windows of the sacred

edifices. Shields rich with the spoils of Crecy, or denoting an ancestry more noble than that of Normandy, soften the golden rays of the orb of day, as it bursts in splendour upon the fretted roof, and pours its refulgent beams upon the humblest worshippers. Here marble monuments mark their resting places, and the chisel of the sculptor depicts their forms. But when fades the marble and crumbles the stone to dust—when no traces are left of feature or of form—when fulsome panegyrics graven on their tombs have failed to be deciphered—when these monuments tell not their names, their age, their death, or their descendants, yet the illustrious pile remains a noble memorial, that they contributed liberally to rear a fabric worthy the objects for which it was designed; to perpetuate their faith, and honour that God, in whom they hoped.

In the style of these churches we observe the apsis; the nave, aisles, and spire, all decorated in the most splendid manner, calculated to inspire feelings of the liveliest devotion in the mind of every beholder. Who can gaze upon an old English parish church, built with such designs without entering into the spirit of its illustrious founders? The canopy carved with images of the celestial host, or adorned with quaint and appropriate devices,—the chancel arch surmounted by the representation of the last judgment,—the fretted screen and rood-loft,—the altar, rich in its decorations, placed far from the gaze of an

irreverent multitude,—the brilliant eastern window, in the long perspective,—and the chapels founded by pious families,—all these furnish an example of Christian architecture, no age can surpass, nor future generation excel.

In looking for the best examples in this style, we find that the cathedrals of Gloucester, Winchester, and Chester have the finest west fronts; Westminster Hall and Beverley Minster are the most perfect; while the chapels of St. George, at Windsor; Henry VII., at Westminster; and King's College, Cambridge, are the most complete. To these we may add, the archiepiscopal cathedrals of Canterbury and York, the towers of Gloucester, Magdelene College Oxford, Boston, and Mary Magdalene, Taunton, with parish churches in great numbers, scattered over the face of the country.

The history of pointed architecture in England, terminated with the reign of Henry VII. In the abbey church at Bath we discern unequivocal evidence of its decline; and when the morning of the Reformation dawned upon England, and the Augustine friar thundered from his chair at Wittemberg those anathemas which made the Papal hierarchy tremble from its base;—when the clergy felt called upon to defend zealously the faith they professed, and the doctrines they preached; when Wolsey, whose foundations were raised for learning, or for rivalry with his sovereign,

bade farewell to all his greatness;—the sun of pointed ecclesiastical architecture had set, and so suddenly, that no glimmering ray marked its decline, and no twilight served to warn us of approaching night.

CHURCHES FROM 1550—1800.

With the gorgeous and splendid chapel of Henry VII. at Westminster, Gothic architecture appears to have attained its climax, and achieved its ruin.

Henry VIII., whose magnificence was displayed in his palaces, made churches, abbeys, and monasteries the spoils wherewith to gratify the avarice, or control the designs of his nobles.

In the short reign of Edward VI., John of Padua, who enjoyed the favour of the Protector Somerset, built many splendid edifices in the Italian style, afterwards perfected by the superior genius of Inigo Jones.

The reigns of Elizabeth and Anne have ever been considered golden with reference to literature and the arts, but while the former monarch promoted learning by encouraging its brightest spirits, she seems to have contributed nothing to the improvement of ecclesiastical architecture. The only church built during her reign was at Staunton Harrold, near Ashby de la Zouch, which is a fine specimen of the correct perpendicular style. There is this inscription under the battlement round the chancel on the outside

of the church; "Sir Robert Shirley, Baronet, Founder of this church Anno Domini, MDCLIII. on whose soul may God have mercy." This neglect of the sovereign and of the age, doubtless, arose in great measure from her zeal in supporting and carrying into effect the principles of the Reformation. From the diversion of the study and the funds of the clergy, a large share of which had been devoted to ecclesiastical architecture, and from the great contest now shaking the Roman hierarchy; the dislike of every thing external in religion which followed, had the effect of substituting a debased character of building which prevailed from Elizabeth; till all taste for the purer styles was lost, and their principles forgotten. Thus the same misfortune which befell classical architecture in Italy at the establishment of Christianity in the decline of the perfected styles, happened at the outbreak of the Reformation, to that new and glorious character of building that had grown up with Christianity in this country.

The characteristics of buildings of the time on which we have now entered are, inelegance of form and detail, plain, round-headed, and pointed arched-headed doorways, the heads of the former exceedingly depressed, and the latter with key-stones in the Roman or semi-classic style. The windows are square-headed, with plain vertical mullions, having either round obtusely arched, or rectangular-headed lights, and generally without foliations;

those which are pointed are clumsily formed, filled with wretchedly designed tracery, or having mullions simply intersecting one another at the head, and scarcely any ornamental mouldings. Specimens of the woodwork of this style are very common and easily known by the variety of miscellaneous ornament, with which the pews, reading-desks, &c. are adorned. The screen in the south aisle of Yarnton church, Oxfordshire, and that in Passenham, in Northamptonshire, with the pulpit and rood-screen at St. Thomas,' Newport, Isle of Wight, and at Sheffield, furnish good specimens of the semi-classic styles in which such parts of the churches were then constructed.

Churches had hitherto stood east and west, but Sir Walter Mildmay, who, in 1584 founded the chapel of Emanuel college, Cambridge, purposely erected it north and south. It also became customary when any alteration was made in any part of the church to insert a stone, with the date of such alteration, in the masonry of the wall; of this, examples are found at Wolston and Hillmorton churches, in Warwickshire, Newport, &c. In the schools at Oxford, built in 1613, we find all the five orders of architecture mixed together in indescribable confusion, and affording an example of the decline of the science at this period. In a church at Sunningwell, in Berkshire, supposed to have been erected by Bishop Jewell, is found a singular sexagonal porch, having at the angles, projecting columns

supporting an entablature. There is a plain window of this style of one light, with a wood moulding over it on each side of the church, except that which communicates with the chancel. The doorway is neither Roman nor Gothic, but nondescript. In the east wall of the chapel of St. Peter's college, Cambridge, is a pointed window badly designed, divided by mullions into five round-headed lights, but trefoiled within; three series of smaller round-headed and trefoiled lights, fill the head of the window. On each side is a kind of semi-classic niche. Many of the later colleges at Oxford, as Brazennose, Oriel, and Wadham, are built in this style. Several square-headed windows with a wood moulding over, divided into three obtusely pointed arched lights, without cusps, were inserted in Stow church, Northamptonshire, at the general repairs in 1609, when a plain round-headed doorway was also inserted. The churches of Yarnton, Oxfordshire, erected in 1611; Lubbenham, Leicestershire; Steen, in Northamptonshire; with many others which might be cited, are examples of the style of church building at this time.

In the reign of James I. there appears a distinct line between ancient and modern architecture. Under his patronage Inigo Jones produced his splendid design for the palace at Whitehall, the only portion carried out being the Banqueting hall, which has perhaps the finest façades in the metropolis, and the foundation of which, has been con-

sidered as the point of division between ancient and modern architecture. His example exercised a lasting influence upon English art.

Charles I. manifested a love of architecture, which, had his reign continued tranquil, would have contributed much to the ornament of the country, but the disturbances which ended in the subversion of monarchy and the establishment of democratic authority, compelled him to devote his attention to the preservation, rather than the embellishment, of his dominions.

When Cromwell assumed the reins of government, church demolition went on with a fearful rapidity. A commission had been issued to certain persons, giving them authority to demolish whatever ornaments they considered at all popish, in different parts of the country. And nobly did they pursue their work of demolition; altars were pulled down, candlesticks, tapers, basins, crucifixes, and all superstitious inscriptions, whether in church or churchyard, were levelled with the ground.[a] A like fate attended various crosses throughout the kingdom. The destruction of those of St. Paul's, Charing Cross, and Cheapside, were superintended by Sir Robert Harlow, under the authority of the parliament.

The second Charles had scarcely been seated upon the throne of his fathers, when pestilence depopulated his

[a]See the Journal of W. Dowsing, sent by the Earl of Manchester.

capital, and fire deprived the surviving inhabitants of their shelter. An act had been passed in a previous reign, commanding brick or stone to be used in all street fronts, which met with little favour from the people, who still persisted in building them of wood. But when the destructive element levelled in one general desolation, the proudest buildings of the metropolis, a way was made for vast improvements in the science of architecture.

Then arose the genius of Sir Christopher Wren, who was destined to raise from its crumbling ruins, the metropolis of Britain. One of his first public employments was the survey of Old St. Paul's, of which Dugdale gives the following description, "The body of the church was converted into a horse quarter for soldiers; the beautiful pillars of Inigo Jones' portico, were shamefully hewed and defaced for the support of the timber work of shops for seamstresses and other trades, for which sordid uses, that once stately colonnade was wholly taken up and defiled. Upon taking away the inner scaffolds which supported the arched vaults, in order to their intended repair, the whole roof of the south cross did fall, so that the structure continued a woful structure until the happy restoration."

In the year 1675, Wren laid the foundation of the second temple of the Christian world. Among the eighty-four churches which were involved in this conflagration,

was that of Grey Friars, now Christ church, Newgate street, which measured 300 feet in length, and in the number of its tombs was second only to Westminster abbey. During the course of his long life, Wren completed the building of St. Paul's and fifty-one other churches in London, besides other noble buildings in different parts of the country. The churches are divided into three classes, those of the dome kind; those in the form of basilicas; and those with simple rectangular plans without columns. St. Stephen's, Walbrook; Bow Church; St. Bride, Fleet street; Christ church, Newgate street; St. Lawrence, Jewry; are among the number erected under his superintendence. The steeples of these churches are remarkable for the graceful manner in which the superstructures unite with the towers that support them. The repairing of Westminster abbey, to which he added the towers at the west end, and proposed to erect a spire in the middle, was one of his latest works, and when after a long life spent in the service of his country, he closed his career in peace, the epitaph of one of the most renowned statesmen of the age, told at once of his greatness and marked his resting-place—"*Si monumentum quæris, circumspice.*"

It is a subject of surprise, never yet satisfactorily accounted for, that such master minds as Wren, Gibbs, and Hawksmoor, should never have felt the beauties of Gothic

architecture;—that they saw the cathedrals of Durham, Lincoln, Winchester, Salisbury, and York, with Beverley, and many other glorious specimens, and were never charmed with their poetry, and overwhelmed with their imposing grandeur. They were called professionally to restore the sacred piles of the giants of science and art, in the mediæval ages, but all they did was to desecrate. Instances are found in Sir Christopher Wren's screen at Christ church; his screen and dome at Beverley; his elevation at All Souls, Oxford; the western towers of Westminster abbey; the Tuscan entrance and Venetian windows to the north transept of Ely cathedral; and all his other restorations, or attempts at imitation of Gothic edifices.

James II. preferred his pleasures to the arts, and William, when placed upon the throne, was more intent upon military glory, than the pursuits of peace. When, however, the sceptre was swayed by Queen Anne, a mighty impulse was given to the building of churches. An Act of Parliament was passed for the building of fifty new churches in London, and to this, though not fully carried out, we are indebted for some of our best metropolitan edifices. To Gibbs, one of the most celebrated architects of the time, we owe the churches of St. Martin in the Fields, St. Mary-le-Strand, and Marylebone chapel, the last of which is a model for economical ecclesiastical buildings during the last century. To Hawksmoor, a

pupil of Wren, we are indebted for the churches of St. George's in the East; St. Anne, Limehouse; Christ church, Spitalfields; and St. George's, Bloomsbury. In many of these he seems to copy his master, but, unfortunately, heaps up in unmixed disorder, what Wren dropped without an effort, into their respective places. Archer, a pupil of Vanburgh, was architect of the church of St. John, Westminster, which possesses variety of conception, supplying by barbarous contortions and mutilations, the variety of parts which is peculiar to that school. St. George's, Hanover square; Greenwich; and St. Luke's, Middlesex, were the works of John James; and to Flitcroft we are indebted for St. Giles' in the Fields, and St. Olave, Southwark. "The cost of the building of these churches, erected under the Act of Queen Anne, was £270,000, which was raised by a duty on coals. Most of them were completed in her reign, or in that of her successor, George I."[a]

But some notice is demanded of structures which differ so materially from any others we have hitherto described—the round churches. When the templars went forward to the conquest of the Holy Land, they saw the church which Constantine had erected over the spot hallowed

[a]It is worthy of remark, that this tax was first imposed for the building of St. Paul's, and is still continued, though so many years have elapsed since it was first levied.

as the sepulchre of the Saviour. Fired with admiration for the zeal of the Emperor, they on their return, hasted to erect similar edifices, four of which now remain, viz.—the Temple church, in London; the churches of the Holy Sepulchre, both at Cambridge and Northampton; and the church of Little Maplestead, Essex, which last was endowed by the hospitalers, or knights of St. John, of Jerusalem, equally with the templars connected with the Crusades, and therefore with the church of the Resurrection.[a] Glorious monuments these, of the zeal of those knights of chivalry, who, returning from their battles, reared these stately piles, as memorials of their gratitude, and where they could repose in peace amid the monuments of their own munificence.

Towards the close of the century, we find the elegant and accomplished Burlington seeking to revive in England the taste for Italian architecture, with which he was so much captivated abroad. In the reign of George III. the progress of architecture was considerably impeded by the commotions, internal and external, which rendered the people more alive to the pursuits of war, than of those peaceful arts which contribute so much to the honour and renown of the country. While George III. directed the

[a] The one in Cambridge, Norman; in Northampton, Semi-Norman; in London, early English; and at Little Maplestead, late decorated.

councils of war, it was reserved for the son and successor of "the father of his people," to give a new impulse to art, and new vigour to science, by extending to them that patronage and support, which stimulates the efforts of the student, and honours the zeal, liberality, and taste of the monarch.

CHURCHES OF THE PRESENT CENTURY.

The 19th century opened with bright prospects for architecture; men of genius and science were animated by the patronage of the sovereign, to project and carry out designs for the improvement of the edifices of the country.

During the first twenty years, however, comparatively little progress was made. Among the churches then erected, may be mentioned that of St. Marylebone, consecrated on the 6th July, 1818; this church was built at the expense of the parishioners, and cost £60,000. Its general design is a parallelogram, ranging north and south, with an octo-style portico, with lateral projections or wings on the north or principle front, and additional buildings diagonally disposed at the south-east and south-west angles. The portico is composed of Corinthian columns imitated from the Pantheon at Rome. Among others may be enumerated the churches of St. Thomas, at Wakefield, at Horbury, at Hanley, Staffordshire; at Halifax;

Christchurch, at Macclesfield; and All Saints, Manchester; all of which rose into existence either by the contributions of their congregations, or, as in the last case, by the munificence of the wealthy. The church of All Saints, which was consecrated in 1820, is a beautiful structure in the Roman Ionic style, creditable alike to the taste and liberality of its respected founder.

When the termination of the career of Napoleon by the victory of Waterloo, enabled our legislators to turn their attention to the moral and religious wants of the people, it was speedily ascertained that religious destitution prevailed to an unparelleled extent. An Act was therefore passed in 1818, appointing certain commissioners for the purpose of remedying the deficiency, by the erection of new churches. The decision of the legislature received the patronage of the monarch, and the approbation of the people; and from that period to the present, churches have been multiplied in every part of the country. Spires, towers, pinnacles, have arisen as with a magic spell, in towns and villages where "the sound of the church-going bell" had seldom been heard; and an impulse has been given to the study of architectural science, which promises to make this century celebrated as the era, when the glorious fanes of the middle ages, shall be imitated by those, whose talents and acquirements, have already contributed to the intelligence of the age.

Most of the churches erected under this Act, are attempts to restore the ancient ecclesiastical style of building. Foremost in the rank of those who successfully promoted this object, is the late Mr. Taylor, of Leeds, whose churches are all good and substantial, and with the exception of the one at Quarry hill, Leeds, well managed in the interior. He was the first to re-introduce open roofs and benches, instead of pews, into the churches of this country.[a] The early English churches of this century, built under his superintendence, are Attercliffe, near Sheffield, and St. Mary's, Quarry hill, Leeds; Ripon new church; Sheepridge, near Huddersfield; Hanging Heaton, near Dewsbury; and Dewsbury moor, which last are cruciform; the one at Dewsbury moor having a square tower. His great masterpiece is Pudsey church, near Bradford, said to be the last and best of his works. Others, fired with emulation for the revival of ecclesiastical architecture, followed his examples, as in the churches of St. Luke, Chelsea; Trinity, Sloane square; and St. Dunstan's, in the West. The former of these, St. Luke's, is considered one of the best specimens of modern ecclesiastical architecture, founded on the principles of the religious edifices of the middle ages. While imitating the style that prevailed in the fifteenth century, the architect ventures to be no servile

[a] At Liversedge near Dewsbury.

copyist, but to combine with the models of his predecessors, the results of his own taste and judgment. The first stone was laid on the 18th of October, 1820; and it was consecrated exactly four years from that date: the entire cost was nearly £30,000, of which £8000, were advanced by the government. It is calculated to seat 2000 persons, and has a crypt underneath, arranged as a series of catacombs for interment. [a]

Upon St. Pancras church, an extraordinary amount of expenditure was lavished from the time of the passing of the Act for its erection, in May, 1816, to its consecration, on the 7th of May, 1822. The design was taken from the ancient Athenian models of the Erechtheum, a double Temple on the Acropolis of Athens, and the octagon tower of the winds also at Athens. The upper windows on the sides and eastern front, are in the same proportions as the temple and the western doorways, from actual casts taken upon the spot by the architect. In the interior it is 117ft. long by 60ft. wide, designed after the plan of the ancient temples, with slight alterations in accordance with the requirement of Christian churches.

The body of the church is brick, faced with Portland stone from five to seven inches in thickness. Of the latter material, are formed the portico, tower, and sarcophagi.

[a] The early period in the attempted restoration of the Gothic style, can alone account for the incorrect and meagre character of the whole of the details of this church.

The total cost was £76,677 7s. 8d., it is calculated to seat 2500 persons, and the catacombs to contain 2000 bodies. Under the same auspices were erected the Grecian Ionic chapel, in Regent square, at the cost of £16,000. All Saints church, Poplar; Hanover chapel, Regent Street; with many others. The design of All Saints is said to be derived from some of our best London churches, having a portico taken from the temple of Ilissus, at Athens, approached by a flight of granite steps. The order of the interior of Hanover chapel is Corinthian, from the decorations of the golden gate of Justinian at Constantinople. It has been frequently compared to St. Stephen's, Walbrook, so much admired among the works of Sir Christopher Wren. The order of the exterior is Asiatic Ionic, chiefly from the temple of Minerva at Priene, while the general proportions are copied from the tetrastyle portico of Minerva Polias, at Athens.[a] Nor must we omit to mention the new church of St. Mark, Whitechapel; and many others of the productions of Francis Godwin, which place him high in rank among the architects of the present century. One of his best works is St. George's church, Kidderminster, with a tower of

[a] The chancel is at the east end which materially interferes with the arrangement, the east front alone furnishing means of ingress and egress. The elevation, of Portland stone, is one of the best specimens of exquisitely wrought masonry in the metropolis.

peculiarly excellent design.[a] The liberality of the members of the Anglican church, has perhaps no where been so manifested as in the erection of the new parish church at Leeds, where no expense has been spared to render it an edifice worthy the object for which it was intended, and an honour to the town. But as regards the revival of ecclesiastical architecture, it has been any thing but successfully carried out.

During the last twenty years a remarkable impulse has been given to the study of Gothic architecture. This is in a great measure, to be attributed to the publication of Mr. Rickman's essay; the first work of importance ever published since the revival of the style. It is much to be regretted that previously to the publication of this work many others, as those of Battye Langley, and the early writings of the elder Pugins were issued from the press calculated to corrupt and mislead, rather than to convey any adequate idea of the true principles of the art. Now however, more light has sprung up, and correct notions are beginning to be entertained upon the subject. The diver-

[a] To this church Mr. Bowyer, a manufacturer of the town, presented a beautiful altar piece in carpet, representing the Descent from the Cross; which was creditable alike to his taste and liberality. It is painful to add, that this unique specimen of church decoration was wantonly destroyed by some miscreants soon after the consecration of the church, nor have they ever been discovered. The altar piece has not since been replaced.

sion of the charities of the people into a variety of channels, unknown in former days, and other causes, prevent the structures of the present day from rivalling the more glorious fabrics of our forefathers. To Mr. Pugin junior, has been allotted the *enviable* task of inculcating the entire of the *popery*, with much of the *poetry* of architecture, and which would revive the gorgeous splendours of the Romish Church, only to make way for the inculcation of the Papal doctrines. Instead of setting forth the science of the architects of the mediæval ages, he seeks to exhibit the power and interests of the priesthood as the cause and end of the erection. He rears the cross on every gable as the mere emblem of redemption, while martyrs, saints, and angels,—popes, cardinals and priests, are held up as the sole agents through whom salvation is to be obtained. His last great attempt, the Roman Catholic cathedral at Lambeth, exhibits the principles and the defects above referred to. With all the peculiarities of Popery—its numerous altars; its roodloft, confessionals, lamps, tapers, vestments, &c., it exhibits lamentable deficiencies in the science of those ages which he professes to imitate. It is deficient in all justness of proportion. This is seen and felt in its depressed nave, when compared with the extreme length; and this great defect will be more apparent when the lofty tower and spire shall be completed. The extreme poverty of the body of the cathedral in its architectural

details as compared with its excessively decorated chancel and chapels, the latter exceedingly defective in outline, gives us a just idea of Rome, as a solitary central splendour, attracting all within itself, and maintained by impoverishing the people and the ruin of nations. At the same time the whole of the details furnish no correct specimen of either English, German, or French characteristics. The tracery of the windows is flat and flimsy, instead of exhibiting that boldness of expression which the magnitude of the structure requires. Variety is pleasing, but here the battlements exhibit a conglomeration of mingled devices, only to be permitted in the frontispiece of an architectural book.

The cathedral of Nottingham, with its long meagre poverty-stricken slits in the wall, instead of rationally proportioned windows, is of the same character. While its elevations would give the appearance of an early English building, its interior is full two centuries later in its general features. The one at Birmingham is very little better.

Whatever may be the relative excellence of the Gothic and the classic styles, Mr. Pugin's "Contrasts" are neither fair nor defensible. It must be admitted, however, that we are much indebted to this gentleman's various and learned published works, which have contributed much to the late revival of pointed architecture.

Of the churches recently erected, the following may be

mentioned as good examples of the various styles prevalent during the middle ages.

The early decorated church at *Camberwell*, for purity of detail throughout, is not surpassed, either in ancient or modern practice. It is characterized by a dignified boldness of expression, both externally and internally; and, with the exception of the use of buttresses to the clerestory walls is stamped with truth. Every thing is real; just in all its proportions; and admirably adapted for the purposes of Christian worship.

These remarks may also be applied to *St. Michael, Chester square*, which is an admirable adaptation of Eckington, in Lincolnshire. It is a matter of regret that it has not greater elevation of the floor, but even then the great altitude of the surrounding buildings would ever be detrimental to the general effect. We may also add the beautiful early English cruciform church at *Notting Hill*, the perpendicular English church at *Paddington*, and *St. Matthew's, City Road*, which last for beauty, utility, and economy, has scarcely any equal.

St. Barnabas, Pimlico, is a fine specimen of early English, chiefly from the north transept of Beverley Minster. *Christ church, Battersea*, is a *chef d'œuvre* of the decorated style. The church now erecting in the *Horseferry road, Westminster*, through the liberality of Miss Burdett Coutts, promises to be a good example of the late decorated.

St. Matthew's, Wells street, may be safely referred to as a very fair specimen of the perpendicular style. Great skill has been shown in the arrangement of the ground plan to the peculiar form of the site. The west front of *St. John's, Charlotte street, St. Pancras,* may justly be considered as one of the best attempts at the revival of the late Norman style. We can only wish that the second stage of the tower from the top, had been omitted. The decorated *Roman Catholic chapel, near Fitzroy Square,* is, perhaps too lofty in its outline, and excessively rich in detail. The fact of its being hemmed in by the surrounding buildings may account for its undue elevation.

Passing from the town to the country, we find a glorious early English church, at *Halsted, in Essex.* In the adjoining parish of *Greensted Green,* is an extremely fine specimen of a decorated English church, distinguished for beauty and variety of tracery in its windows, and of exceedingly good proportions.[a] *St. James,' Birkenhead,* is one of the best examples, both as to outline and general details. It was designed by and executed under the professional management of Mr. C. E. Lang, of London. This church will be a monument of the perfect recovery of the science of the middle ages. The church of *Edward the Confessor,* recently built in the suburbs of York, is

[a] This church was built and endowed at the expense of Mrs. Gee, of Earl's Cohen.

also a masterly production, and will reflect lasting credit upon its architect. Lastly, one of the most talented productions of the age, will be found in the church now in course of erection at *Winchester*.

To these, many more might be added, did space permit. These fabrics will for centuries remain standing monuments of the skill and refined taste of the architects who designed them. It is much to be regretted that many churches recently erected, both in the Metropolis and in the country, present a very unfavourable contrast to the above selection: as for example, the new parish church of South Hackney, which is so faulty in its proportions, that the hearing is greatly intercepted; and the light so badly managed, that to see is almost impossible. The whole exhibits a want of harmony, and a lamentable ignorance of the science of Christian architecture. In this category, too many of the recent structures of this country are justly entitled to be placed.

A revival of Gothic architecture has distinguished the present century, and from the patronage its re-introduction has received, the study has been pursued with a success, at once rapid and complete. In many respects, its principles are at least, as well understood by such architects as have availed themselves of the advantages afforded, as by the church builders of the fourteenth and fifteenth centuries, certainly in an equal extent and variety; while the ar-

tificers, especially the stone-masons, are able with superior speed to form different portions of the works, including the art of carving, with the same truth and beauty that distinguished the works of the earlier members of their craft.

CHAPTER II.

THE INTERNAL ARRANGEMENT OF CHURCHES.

The Porch—Stoup—Font—Baptisteries—Altar—Sedilia—Piscina—Credence Table—Locker—Ambry—Roodscreen—Roodloft—Pulpit—Curious examples of Faldstool—Lectern—Pews—Organs—Chest for alms—Crypt—Windows.

HAVING noticed the several styles of ecclesiastical architecture which have prevailed in this country, from the earliest period to the present time,—having traced them in their rise, their zenith, and their decline, and adverted to the recent revival of the styles of the middle ages, let us now cross the threshold of the sanctuary, and offer some remarks upon those arrangements which peculiarly belong to the interior of the edifice.

THE PORCH.

The Porch was formerly a part of the church. In it was performed a considerable portion of the marriage and of the baptismal service. In the early period of the Church, the porch was surmounted by a room, originally intended, perhaps, for the residence of the priest. It might have had its origin from the custom in the Jewish

Church, where an officer of the synagogue, seated in an elevated position, commanding a view of all the worshippers, seemed by his presence to exercise a general supervision over the congregation.

In the walls of the earliest churches, oillettes or small openings are found, so placed as to enable a person from this room, to survey the whole body of the interior. In later periods, libraries and schools took the place of the priest in these rooms.

The position of the porch is generally at the south side, or at the north side of the nave, according to the situation of the church, but the south front is generally preferred, unless it be inconvenient of access. An example of a porch with two stories, is found at St. Peter's in the East, at Oxford.

THE STOUP.

In churches previous to the Reformation, was found a stone basin, in a niche projecting from the wall, either at the north or at the south porch, or at the west end. This was called "the holy water stoup," into which every person on entrance, dipped his finger and crossed himself. Most of these vessels were destroyed at the Reformation, but before that period they were far from universal, a moveable metal vessel being used as a substitute.

THE FONT.

The rite of baptism was in the earliest times performed

in rivers or at fountains, both on account of the number of converts, and for want of any edifice for the purpose. We have the remains of one used by Paulinus, at Holy Stone, in Northumberland, the bottom of which is a Roman pavement about 20ft. square and 4ft. deep. The stream supplying it might be conveyed through a pipe of two inches in diameter. Baptisteries were afterwards erected near the church; subsequently fonts were placed in the porch, thereby signifying that baptism was the entrance into the spiritual, as the porch was into the visible church. They were finally introduced within the church. The Baptistery, at Luton, alone remains complete. It is of the perpendicular style, with pointed arches, terminating in elegant tabernacle work, and containing a stone font supported on five pillars; the only one of this character now used. Some ruins in the church-yard of East Dereham, are said to mark the locality of an ancient baptistery, but they seem more probably to point out a spring to whose waters miraculous properties were once attributed.

The earliest font, probably in Great Britain, is that recently discovered by Mr. Hadfield, at Castle Rising. It was found encased within the more modern one of the celebrated church of the twelfth century, and had evidently been brought there from the much earlier church of the castle. It has a square base 2ft. 3in. diameter, with circular shaft 1ft. 10in. diameter, and a basin 1ft. 9in.

diameter in the clear, square sunk to the depth of 9½in. The whole is perfectly plain.

According to the canons of the Anglican Church the font is required to be of stone, and to be set in "the ancient usual places,"—an injunction sometimes overlooked; as for instance at Christ church, Newgate street; at St. James' and St. Saviour's churches, Manchester, where it is placed within the altar rails; and at Christ church, Brighton, where it is brought out and made visible only when the rite of baptism is to be administered. It then appears as a small bowl with a figured cover, surmounted by a cross, and is placed upon a table covered with a white cloth. Some curious circular basin fonts occur at Childrey, in Buckinghamshire; at Ashover, in Derbyshire, and at Dorchester, in Oxfordshire; the latter has on the sides Norman arches and figures in relief. At Tackley, in Essex is a stone font completely enclosed in a kind of wooden case supporting an elaborate cover. There are similar ones at Cheriton and Newington, in Kent. At Kiddington, in Oxfordshire, is a very elegant font of the hexagonal form without a stem or shaft; its sides are enriched with panels and tracery. A still more elaborate one is found at Sleaford, in Lincolnshire. The one at Castle Frome, in Herefordshire, has in relief, figures of the four evangelists and the baptism of Christ. One at Bridekirk, in Cumberland, has a similar representation,

with that of a Christian soldier armed with a shield, bearing a cross, and opposing the fiery attacks of serpents. Fonts of five and seven sides seldom occur. We have however one of the former at Hollington, in Sussex; and others of the latter at Elmswell, in Suffolk; Bowden Magna, in Lincolnshire, and Bowden Magna, in Leicestershire. One of the most graceful is found at Worstead, in Norfolk, which was erected in 1468, at an expense of £12 14s. 2d. There is also at Walsingham, Norfolk, a most beautiful specimen of early Gothic, with all the charms of art. An interesting example of an early English font, supported by small pillars, with capitals and bases at the angles, and a larger one in the centre, is found at Tickenham church, Somersetshire. A few years ago a late Norman font was discovered in the church at Stanton Fitzwarren, near Swindon, which is emblematical and inscribed, and represents the triumph of the virtues with the aid of the church, over a variety of vices. It is a very beautiful specimen of ancient workmanship.

THE ALTAR.

From the initiatory sacrament, we pass to that which has, in all ages, been held in the greatest veneration, and is celebrated at the altar.

These altars were originally of wood, being the ordinary tables used in the houses where the communicants assem-

bled. Of this material they were made, until after the time of Constantine, since we read that the Donatists of the fourth century burnt some of the altars, and used others as weapons of torture for their victims.

The circumstance of the Christians retiring to the catacombs to solemnize the rites of their faith, gave rise to the use of stone altars. The tombs of the martyrs formed the most commodious, as well as the most sacred platform on which to place the sacred elements of the holy Eucharist. Our reformers enjoined a return to the primitive custom of wooden altars, now called communion tables, which, according to the canons of the Church, should always be placed at the east end, a custom generally supposed to be derived from the most ancient practice; and not, as some authors have intimated, in opposition to the notions of the Jews, whom they erroneously state to have placed their sanctuary at the west.

There is a curious stone altar at Enstone, in Warwickshire, not supported upon pillars, but by a solid mass of brickwork built into the wall; and a beautiful one at St. Mary Magdalene, Ripon.

THE SEDILIA.

Sedilia or stone seats for the priests, are generally placed in the south wall of the chancel; they are usually three in number,—for the priest, the deacon, and the sub-deacon.

They are frequently surmounted by richly groined canopies, and are either on a level, or otherwise follow in ascent, the steps of the altar; the highest seat being nearest the east. Of this description are those at Chesterton, in Oxfordshire; Dronfield, Derbyshire; Hawton, near Newark; and Sandiacre, Derbyshire. In modern churches, wooden chairs copied from the old Glastonbury chairs, are sometimes adopted instead of sedilia, corresponding in character with the building.

THE PISCINA.

The Piscina is one of the appurtenances of the altar, which, anciently, was never dispensed with, and is now being revived in many modern churches. It is a stone basin with an orifice and drain to carry away the water used in rinsing out the chalice. It is generally constructed on the south side of the chancel, to the east of the sedilia, but sometimes to the west, as at Lackford, Suffolk. That at Crowmarsh, in Oxfordshire, projects from the face of the wall like a bracket. Sometimes, as at Strixton, Northamptonshire, and at Peterborough cathedral, are found two basins, which is common only in churches of the thirteenth century. Occasionally, as at St. Peter's, Leeds, the piscina is simply a drain from a basin in the floor. There is also a good example of this kind at the old abbey of New cross, near Killarney, Ireland.

THE CREDENCE TABLE.

The Credence Table is a small table on the north side of the chancel, provided to enable the priest at the celebration of the communion, to place the bread and wine reverently upon the altar, in accordance with the rubric of the Church. Sometimes it is found supported on a shaft or bracket, formed at the bottom of a niche. Examples of these tables are found at St. Michael's church, Oxford; at Chipping Warden near Banbury, bearing date 1627; at St. Cross, Winchester, of the fifteenth century, which is a later date than that of the church itself. Modern ones are found at Christ church, Regent's Park; St. James', Manchester; and in many other churches.

THE LOCKER.

A Locker was generally placed in the north or east wall of the altar, for the reception and safe custody of the communion plate. Several of our large churches have them in different parts of the building. Occasionally, we find recesses, with no doors remaining, supposed to have been used to keep the vessel containing the chrism, or holy oil; and they are commonly of a triangular shape. Of the former we have an example in the church at Drayton, Buckinghamshire; and of the latter in that at Buckland, Berkshire.

THE ARMARIUM OR AMBRY.

Churches were also provided with an Armarium or Ambry, in which were kept the vestments of the priest. In Smith's History of Westminster, the almariol is spoken of as a "closet or cupboard, in the vestry of St. Stephen's chapel, in which the ecclesiastical habits were kept." The term was sometimes applied to the room of a religious house in which the archives were preserved. It is now very rarely found.

THE ROODSCREEN.

The chancel was separated from the nave by the Rood-screen. Various examples of the screen of the fifteenth century are found throughout the kingdom, as the one at Enstone, in Oxfordshire, consisting of numerous little niches, once containing figures of the Saints. At Bampton, in Oxfordshire, we find one in the north transept, where formerly stood a chantry altar, which is of stone wrought into a series of canopied niches, with the figures of the twelve apostles, and of our Saviour in the midst. Sometimes, as at Drayton, Berkshire, and Yarnton, Oxfordshire; they were formed of alabaster panels, filled with sculpture, called tables, with a series of small figures in relief, painted and gilded, representing the principal events in our Lord's life. One having three separate niches, of elegant form, the centre one being the largest and which

once contained figures, is found at St. Michael's church, Oxford. There is a roodscreen of the fourteenth century at Northfleet, Kent; and others of a later date, at Cropready church; at Thame, and at Dorchester, Oxfordshire. Fine specimens are also found at Christchurch, Hampshire; at Winchester cathedral; and at St. Alban's abbey.

THE ROODLOFT.

The Roodloft surmounting the screen, is a gallery where a crucifix or rood and other figures, usually those of the mother and beloved disciple of our Lord, were placed. They appear not to have been used in England earlier than the fifteenth century, and have been discontinued since the Reformation.

THE PULPIT.

The Pulpit is as ancient as the Babylonish captivity, (Neh. viii. 4,) but according to the learned bishop Sparrow, in Christian churches, "it signifies the stone rolled away from the sepulchre, and because the angels sitting upon it preached the gospel of the resurrection of Christ to the women, so the priests and deacons, imitating the angel's pattern, from this pulpit publish and proclaim the glad tidings of the gospel." Anciently, however, particularly when bishops preached, the sermon was delivered from the steps of the altar. Dr. Wiseman, the Roman Catholic

bishop, lately revived this practice; delivering his lectures from the altar, and refusing the pulpit.

Pulpits are seldom found in churches prior to the fifteenth century. They were generally placed at the east end, and facing the west, that the congregation might turn their faces to the east. But the Puritans followed the example of Sir Walter Mildmay, at Emanuel chapel, Cambridge, and placed them in the opposite direction. The pulpit should be erected either against the piers of the chancel arch or in front of one of the pillars, but never in front of the altar, as in some of our modern ecclesiastical edifices; since it compels the preacher, in the words of Bishop Heber, "to turn his back directly on those sacred mysteries, which are, or ought to be, in every church, the chief object of a Christian's reverence."

At Fotheringay, in Northamptonshire, there is a fine specimen of an elaborately ornamented pulpit, surmounted with a rich canopy. One of the fifteenth century is found at Wendon, in Essex, of an octagonal shape, with carved panels, but less in diameter at the top than at the bottom, and supported by small buttresses. There is a curious one at Southwell, in the shape of a chalice, with a foot and shaft, and attached steps. Probably one of the richest in the kingdom is at Sandon, in Essex, of the time of Henry VII.[a]

[a]It was customary to mark the length of the service by hour glasses, the cases for which still exist.

At St. Paul's, Camberwell, there is a stone pulpit, adorned with paintings of St. Peter, St. Paul, and other apostles, on porcelain tablets, the gift of Messrs. Copeland and Garrett; and there is also one made of terra cotta, with a well arranged staircase within the shaft, at Trinity church, Cambridge.

At Newport, Isle of Wight, is a very richly carved pulpit of the seventeenth century, with the dove suspended from the centre of the sounding-board. In the open Italian canopy is inscribed in gold letters, "Cry aloud, spare not, lift up thy voice like a trumpet." A fuller description of this pulpit will be found in the appendix.

Wickliff's Pulpit, at Lutterworth, is a fine specimen of the early English style, of an hexagonal shape, composed of thick oak planks, with a seam of carved work in the joints. It is still in use, and possesses considerable interest from its being the same in which the Reformer preached, from 1374, to 1387. The pulpit of the celebrated Richard Baxter, is still preserved at Kidderminster. About sixty years ago it was sold, together with the pewing of the parish church, for a trifling sum. A gentleman, anxious to preserve it from destruction, bought it from the first purchaser for five pounds, and placed it in the vestry of the Unitarian meeting house. It is rather a handsome production of its kind, of an octagon form. The panels have long carved flowers, painted in different colours, and some of the gilding still remains. The large

sounding board is surmounted by a crown and cushion. Around the top is inscribed "Call upon his name, declare his works among the people." It appears to have been the gift of Alice Dawkes, in the year 1621.

The plain unadorned pulpit from which Whitfield awed the multitudes during his remarkable career, is still to be seen, unnoticed and disregarded, among the useless lumber at the tabernacle in Moorfields. A curious stone pulpit exists at Buckminster, with a spiral staircase entirely encased in stone; and a very fine one at Ripon Minster, which has been unused for centuries.

THE FALDSTOOL.

The Faldstool, a low moveable desk, from which it was the custom to offer up the litany, was generally placed in the middle of the choir, and sometimes, near the steps of the altar. They should be in keeping with the style of the church, and are generally of oak, and more or less ornamented. They are found in many of our ancient cathedrals.

THE LECTERN.

The Lettern or Lectern, a moveable desk, from which the lessons are read. It is usually placed near the east end of the nave, and should stand opposite the south-west or north-west, so that the reader may not turn his back upon the altar. Lecterns were originally of wood,

and beautifully carved. They subsequently were constructed of brass, and assumed the figure of an eagle, with expanded wings, ready to fly and carry the everlasting gospel to the ends of the earth. The ancient lecterns are generally octagonal, sometimes square or sexagonal; and having two sloping desks, when used for more than one part of the service. The stem of a brazen lettern is usually circular, as at St. Matthew's, Wells street; and the moulded base ornamented with four small lions, as at the chapel of Merton college, Oxford. There is a very curious stone one at Crowle, near Droitwich, where was formerly a religious house. Many others have been discovered in various places, which will no doubt be again applied to their original purposes.

PEWS.

These unsightly objects in many of our country churches, were not generally known until long after the Reformation. When the services of the Church were shorter and more frequent than at present, to stand, when listening to the word of God, or the addresses of the priest, and to kneel when offering up prayers and thanksgiving, were considered the proper postures of worshippers within the courts of the Most High. When, however, at the Reformation, the services were altered and lengthened, the amount of physical endurance entailed upon the hearers, compelled

the aged and the infirm, to absent themselves from the service. Benches had been introduced for these classes and for females, more than a century before the Reformation; but to the invention of pews, we are indebted for the general custom of sitting during the reading of the lessons, and the delivery of the sermon.

Enclosed pews were not in general use until the middle of the seventeenth century. They were then for a long time confined to the family of the patron. Of this we have instances, in the galleries appropriated to the families of our nobility, in various parish churches in the rural districts. To Bishop Burnet is attributed the general adoption of that kind of closet so often met with in the churches of England; who, persuading Queen Anne, that the ladies came to church to see one another's bonnets, rather than hear the sermon, Her Majesty adopted the expedient suggested by her favourite prelate, and had the pews raised so high as to prevent those within from seeing any but the preacher.

We have examples of ancient open benches, at Steeple Aston, and Great Tew, Oxfordshire; Merrow, in Surrey; and Great Cumner, Berkshire. The upright ends of the latter are highly ornamented. The earliest are at Wiggenhall, St. Mary, Norfolk; but the first seats were stone benches, placed against the wall, and occasionally round the bases of the pillars. This is the case at the ancient

Saxon chapel, in the castle yard, Castle Rising; at Rushington; at Sleaford; at Bothall church, Northumberland; at Foston church, between Grantham and Newark; and many others. Benches, of a uniform character, were probably first introduced. No Norman or early English are now found. Those of the decorated style are very rarely met with; but in the perpendicular period, of which numerous specimens still remain, they became general.

ORGANS.

Organs are of very ancient origin in public worship. Cassiodorus, quoted by the venerable Bede, speaks of one in the sixth century, as a tower constructed of different kinds of pipes; and Bellarmine says, they were first used in churches, A.D. 660. In the tenth century, one was erected in Winchester cathedral, with forty keys and four hundred pipes, from which time they appear to have been generally used in the service of the Church. At the Reformation, they were considered as some of the vilest remnants of Popery; and, such was the abhorrence in which they were held by the ultra-protestants, during the great rebellion, that scarcely one could be found at the restoration, and foreigners were brought over to this country to play those then erected. In the Kirk of Scotland, these "squeaking abominations," as they were termed by their destroyers, are still refused toleration.

Organs are generally placed in a gallery at the west end, or under one of the arches on the north side of the north aisle, as at the Temple church; at the east end of the north aisle, as at St. Matthew's, Wells street, and others; or in the rood loft, as we sometimes find them in large churches. The ancient organs were frequently very small, and blown with a common hand bellows, of which an example existed in the last century, at Tattershall church, Lincolnshire.

THE CHEST FOR ALMS.

This very general article of early ecclesiastical furniture, is now gradually making its re-appearance in our modern churches. It was usually of oak, affixed to the wall, or set upon a pillar in some convenient situation, at the west end of the nave, near a doorway. The one at Drayton, Berkshire is so placed; at Irchester and Mears Ashby, in Northamptonshire; at Hartland, in Devonshire, the pillar is superseded, and the chest placed upon the capping of the pews. It is apparently of the date of the fifteenth century. There is also a very beautiful specimen at St. Peter's in the east, Oxford, well worthy the attention of those who admire our ancient ecclesiastical customs.

THE CRYPT.

The vault beneath the chancel, and sometimes extending under the nave, is so called and was used as the depository

of the bodies of the saints and martyrs; a convenient flight of steps descending from the chancel was provided, by which the faithful might descend to those hallowed relics. In time of persecution, as already observed, divine worship was performed in these subterranean retreats. Such was the one at Canterbury which still retains its pews, &c., as when used for that purpose. This crypt was allowed to be used as a church for the French refugees.

The crypt at Worcester is probably the finest of those now remaining. There is also a very good one at St. Peter's, Oxford. That at Repton, Derbyshire, is either British or very early Saxon, and is evidently as ancient as the middle of the third century. It is not a square, but about 21ft. long and 18ft. wide, divided into three bays, either way. Each aisle is equal to the nave in breadth and height, and has a groined ceiling without ribs. From these crypts may be traced the modern custom of interment underneath the churches, so detrimental to the health of those assembled above for worship.

WINDOWS.

Glass, though known at a very remote period, was not early used in the windows of our churches. It is said to have been known in Japan and Tartary two thousand years since; an Egyptian mummy two or three thousand years old has been found adorned with beads of this material; it was

found also in the ruins of Pompeii; yet, when the prior of the convent of Wearmouth, in A.D. 673, wished to glaze the windows of his monastery, he was obliged to send for artists from France to perform that part of the work. The Saxon chapel recently discovered at Castle Rising, has two of its chancel windows still remaining, in which there is neither groove nor rebate, nor any provision for glass. This beautiful article was not, by any means common, till the thirteenth century, as may be gathered from the chapter house opening into the cloister of Bileigh abbey, Maldon, and Coggeshall, Essex, where no provision is made for glass. Stained glass was introduced when lancet windows gave place to the bolder ones and flowing tracery of the fourteenth century. The earliest examples are in the Ladye chapel and Becket's crown at Canterbury, and the first example of the early English, in the north transept Lincoln minster. Some of the earliest fragments of the decorated and perpendicular are in the parish churches of York. The finest entire windows of this period are in the chancel of Norbury church, Derbyshire; the only one in England containing eight perfect windows and four patterns, the Five Sisters at York, the windows of King's college, Cambridge; and at Great Malvern, Worcestershire.

THE CHURCHYARD.

An old writer informs us, that churchyards were used

for the purpose of interment in order to remove that superstition, which, in early times, was associated with the presence of a corpse.

In earlier periods of the church, no part of the adjoining ground was devoted to the reception of the dead, but some place was appointed for that purpose at a distance from the sacred edifice. But in the time of Gregory the Great, the monks and priests obtained permission that the place of sepulture might be, either in the church, or in the ground adjoining. This was afterwards modified, and it was not permitted that any should be buried within the church, except he was a priest or some person of peculiar sanctity of life.

The custom of placing flat stones over the graves of the dead, on which are recorded the name, age, and character of the deceased, has been handed down to us from very remote antiquity, as reference to the practice is found in the writings of Cicero.

"There was a singular superstition respecting the burial in that part of the churchyard which lies north of the church, that still pervades many of the inland parts, and northern districts of the kingdom. It is, that that is the part appropriated for the interment of unbaptized infants, of persons excommunicated, or that had been executed, or that had laid violent hands upon themselves."

Yew trees were generally planted in churchyards be-

cause, on account of their perpetual viridity, they were considered as emblems of immortality. They are still found in country places, as at Totteridge; Enfield; Preston, Sussex; Carisbrooke, Isle of Wight; Shirley, Derbyshire: Batley, Yorkshire; where the largest and oldest are found; and many others. The churchyard should be protected from intrusion either by a low stone wall, or by an iron railing. The former is preferable except in cities and large towns, where it is necessary that the enclosure should be sufficiently lofty to afford adequate protection to the graves. They were usually entered by

THE LYCH GATE.

This gate was also called "*lych stile*" or "*church style*," which has been corrupted into "*churstele*." The word *lych* is of Saxon origin, and denotes *a dead carcass*, whence we have *lich wake*, the time or act of watching by the dead, which is still retained in Scotland in that sense; *lych field*, the field of the dead, given to a city in Staffordshire, on account of the martyrdom of Christians there.

The *lych gate*, or gate through which the dead are carried to the grave, consisted of a projecting roof or canopy, under which the bearers were accustomed to rest the corpse on its arrival at the churchyard, and await the approach of the minister from the church.

They were generally of wood, and thatched, but some-

times of stone. When perfect it comprises a lych path, lych seats, a lych cross, and a lych stone, on which to rest the coffin. This latter is frequent in Cornwall, and is found, together with the seats and cross, at St. Sevan, in that county. Examples of these gates are found at Garsington, Oxfordshire; Boughton Monchelsea, and Beckenham, Kent; Pulborough, Sussex; Newport, Isle of Wight; Tetbury; Ashbury, near Congleton; and other parts of the country, particularly in Devonshire; and in Wales they are numerous.

The churchgate to the church *lychton*[a] at Newport, is of Portland stone, of considerable pretensions, and of an Elizabethan or Romanesque character. The arch is a semi-ellipsis, with debased English coping of a very late period. That recently erected at Tetbury is of stone and surmounted by a cross.

Such were the general arrangements of those ecclesiastical structures which have risen up in all parts of our land. Every thing required for the service of the Church had its appropriate use, and proper place. All tended to promote the general object, that of leading the minds of the people to the contemplation of Him to whose worship the sacred pile was dedicated. The revived attention both to external form and interior arrangement now bestowed on the subject, induces the hope that, in the edifices of

[a]Lych town, the town or habitation of the dead.

modern times, none of those misappropriations for which many of the churches of the last century are conspicuous, and which have tended to make them houses for preaching rather than for prayer, will be perpetuated, but that the apostolic injunction will be carried out as heretofore; and every thing connected with the service of God "be done decently and in order."

PART II.

CHAPEL ARCHITECTURE.

CHAPTER I.

THE HISTORY OF DISSENTING CHAPELS.

Origin of the term "chapel"—"Meeting house"—The Lollards—The Baptists—The Presbyterians—The Unitarians—Chapels belonging to that Body—The Independents—Their earliest Meeting house—Modern chapels—Parish church occupied by them—The Society of Friends—Their Meeting houses—A church occupied by them—The Wesleyan Methodists—Their first Preaching room—Modern chapels—First Wesleyan chapel in America—Methodist New Connexion—First early English chapel—Curious Indian temple—Temples discovered in Central America—The Mormonites—Appropriate architecture now desired—Conclusion.

ORIGIN OF THE TERM "CHAPEL."

THE term *chapel* is an adoption of recent date, and, in its application to dissenting places of worship, differs from the original use of the word.

It occurs in two senses, signifying buildings either contiguous to some church, as an addition to, or part of the same, built by persons of note for the convenience of their families in worship or for burial, or else erected at a

distance from the parish church for the accommodation of an outlying district.

The legendary derivation is, that St. Martin's cap, being a precious relic, was carried into the field of battle, and committed to the care of one who was called a "chaplain," and the place where it was kept was thence denominated "a chapel."

A recent author strongly advocates the use of the word "*church*" as opposed to "*chapel*," and assigns, among other reasons, that it is nowhere found in scripture as relating to a place for the worship of God, but when used in the book of Amos, it refers to the house of Baal, and in the Apocrypha, to heathen temples. But the reasonings of this writer are rendered nugatory by his inattention to the original.

The word chapel, or any word which it can fairly represent, does not occur any where in the sacred Scriptures. In Amos, vii, 13, the word "*chapel*" occurs only in the English version. In the Hebrew it is *sanctuary*. "And come not up against Bethel to prophesy כִּי מִקְדַּשׁ מְלֶךְ הוּא *ki mikdash melee hú*, for it is the very sanctuary of the king."

Chap—chop, to exchange, diverge, divide, is a word peculiar to the northern dialects, and has no existence in the classics; as *chapman*, one who exchanges goods; *chaps*, or chinks in the ground;—the *chaps* of the channel, or river, &c. *Chap*-EL, is God's *chap;* an offset or branch

from the church; a chapel of ease: a diversion for convenience or relief in the worship of God.

Such appears to be the original import of the word, which the custom of the times has adopted so familiarly as to render unavailing the attempt to designate by any other, the buildings in which dissenting congregations assemble for religious worship. No sect or body of christians have so much adhered to the term "meeting-house," which it is worthy of remark, has generally been used to denote a place of meeting of a nonconformist body, as that one which has strenuously rejected every improvement in architecture. Maintaining most rigidly the primitive simplicity with which George Fox proclaimed what he believed to be the truth, they have been careful to exhibit it in outward appearance as well as by internal discipline.

THE LOLLARDS.

The rise of Wickliffe and his translation of the Bible into English, paved the way for the fall of Romish intolerance, and fore-shadowed the dawn of the glorious morning of the Reformation. No wonder that the hierarchy of that apostate Church trembled for the consequences, which they knew would certainly attend the diffusion of the light of gospel truth. They manifested their fears in the persecution of the Lollards, the first nonconformists mentioned in English History, about A.D. 1315.

Laws, the most sanguinary, were enacted against all

who differed from the established faith. But the seeds thus sown, were destined to germinate, and tended materially to the consummation of that change, which was ultimately effected in the established religion of the country.

THE BAPTISTS.

The Baptists are said to have existed, as a class, in the time of Henry VIII, having fled from the persecution then raging in Holland; but only to fall under the terrible arm of that "Defender of the Faith."

The accession of Queen Mary and her known sentiments, impeding the progress of the Reformation, caused many Protestants to retire to foreign lands, and compelled those who remained, to secrecy. They met in private, however, in different parts of the country, and even in the suburbs of the metropolis.

This society, apparently the first united body of dissenters, numbered 200 members, and held their meetings near Aldgate and Blackfriars; in Thames street; in ships on the river; and occasionally, at Islington and other suburban villages, where they sought to elude observation.

On the accession of Elizabeth, they entertained hopes of a better state of things, which do not appear to have been realized. Nevertheless, their places of worship gradually crept into public view.

The chapels built by this body in more modern times, have generally been erected, so far as they are capable of classification, in the Italian style.

From this we must except the one at *Leamington*, which is particularly good; and that recently erected in *Bloomsbury*, in the Lombardic style. The building is nearly square, and covers a superficial area of 5150ft. It has two spires, rising to the height of 117ft., and is built of white brick with Caen stone dressings. At the west end is a circular window 18ft. 6in. in diameter. The interior will accommodate about 460 persons in pews on the ground floor; and in the galleries, which extend round three sides of the building, 470 in pews, and 250 children, making in all, 1180. The ceiling is divided into panelled compartments, with a large circle in the centre, from which drops a pierced pendant carrying a large chandelier. The spring of the roof is 65ft. and the height from the floor to the ceiling 39ft. The window casements are of moulded zinc, divided into an octagon, and lozenge-shaped pattern. Embossed figures are to be worked on the glass. The whole of the basement is set apart as school rooms for boys and girls. The entire cost, exclusive of site, amounted to about £8000.

THE PRESBYTERIANS.

In A.D. 1572, the first Presbyterian Church in England,

was formed at Wandsworth, but it is probable the chapel was not built till the following year. It continued to be occupied by the Presbyterians till 1684, when many of the French refugees having settled at Wandsworth, they obtained possession of this chapel in 1685, and enlarged it to double its former size. In 1775, most of the French families becoming extinct, the chapel was closed till 1779, when, in consequence of the parish church being under repair, it was licensed for the use of the Episcopal congregation, who continued in possession of it about two years; on their leaving, it was again closed. In the year 1783 or 1784, it was re-opened, and the pulpit occupied by various ministers till 1795, from which time Mr. Best, of Bethnal Green, preached there during thirteen years, but left in 1808. The freehold of the building was then purchased by the Village Itinerant Society, and in 1809 it was repaired at a cost of £900. The chapel was then supplied by various ministers till August, 1810, when the Rev. J. Elvey, became the pastor, and remained till May, 1817. He was succeeded by Mr. Smith, who continued only a few months. In 1819, the Rev. William Seaton became the stated minister, and left in 1824. In the following year, the Rev. J. E. Richards was ordained pastor. The chapel becoming dilapidated, was nearly rebuilt in 1831, at a cost of about £500. Mr. Richards continued his ministry, at Wandsworth, till the close of 1848. A burying

ground at the east end of the village, originally belonged to this congregation, but it has long since passed into the hands of the parochial authorities.

THE UNITARIANS.

The descendants of the original Presbyterian Denomination, now generally style themselves Unitarians.

It was proved in the Manchester controversy, that they have very generally diverged from the doctrines of the ancient Presbyterians, to those of modern Socinianism. On this account it is difficult to ascertain when the first professedly Unitarian chapel was erected. That at *Collumpton*, belonging to this body, had for its first minister, the Rev. W. Crompton, who was one of those ejected in 1662, and which consequently, must have been erected prior to that event. One of the earliest Presbyterian chapels is that at *Mill Hill*, occupied by the Unitarians, and is thus described in "the History and Topography of the town of Leedes."—"Adjoining to the Alms house garth, is the meeting house, commonly called the new chapel, erected by the Presbyterians, upon the first indulgence in 1672. It is said to be the first, and is certainly one of the stateliest fabrics supported by a row of pillars and arches, (*more ecclesiarum*) built upon that occasion, in the north of England." The building thus described, was in existence until a few years ago,

when it was pulled down, and a new and elegant "Unitarian church" built on the site. There was also one at *Derby*, erected in 1679, and another at *Dean Row*, of the date of 1687, both reared under the auspices of the Presbyterian body. That at *Knutsford*, erected in 1689, was built for Mr. Tong, the biographer of the learned Matthew Henry. For this latter divine, a chapel at *Chester*, now possessed by this body, was built in 1700, in which a copy of his exposition of the Bible was placed upon desks for general perusal. It was to be seen a few years ago, where it had probably remained ever since its first publication, but not in a very perfect state, as one of the volumes of the New Testament was found wanting.

Among the modern places of worship belonging to this body, may be noticed, the Unitarian church at *Stockport*, one of the first attempts at the revival of ecclesiastical architecture in the early English style. As a whole, it is an exceedingly clever specimen. The recess, containing the pulpit, desk, and communion, together with its connexion with the vestries, displays very considerable taste and judgment. After the same model was also erected the Unitarian chapel in *Upper Brook street*, Manchester, which, though rich in detail, will be found defective in all its proportions; and, what is much to be regretted, from the very high pitch of the roof, it is almost impossi-

ble to catch more than a faint outline of the preacher's discourse.

The chapel at *Dukinfield* is a cruciform structure, in the very early English style, having nave, aisles, transepts, and chancel. It is extremely good both in plan and detail; and reflects considerable credit upon the architect. Those at *Sheffield* and *Gee Cross*, are likewise very superior structures, as is also the splendid decorated church at Birmingham, now erecting on the site of the chapel of the memorable Dr. Priestley.

THE INDEPENDENTS.

In 1592, the first Independent congregation was organized at the house of Mr. Fox, in Nicholas Lane. Like their predecessors, in the time of Mary, they moved from place to place, in order to avoid discovery, but were at length apprehended on the very spot at Islington, whence the former congregation had been dispersed in her reign. The site of Mr. Jessey's meeting house is not known, but as he was buried from *Woodmonger's Hall*, Duke's place, it is thought that he preached there during the latter years of his life, and that it was thus constituted one of the earliest meeting houses of that body.

The first Independent chapel is said by Dr. Halley, in his recent lectures upon Congregationalism, to have been at *Dukinfield* in Cheshire, and formed a portion of the old seat

of the Dukinfield family. It was licensed in 1398, as the private chapel of John de Dukinfield, from which time to the reformation, a priest was attached to the family at the hall, and in its chantry, masses were said for the souls of the lords of Dukinfield. The members of the family were among the earliest supporters of the nonconformists and dissenters, down to the extinction of the male line in the last century. One of the family, Robert Dukinfield, a colonel in the parliamentary army, having become an adherent of the independent mode of Church government, introduced it into Lancashire and Cheshire. He chose for his minister at the *Old Hall chapel*, the Rev. Samuel Eaton, who there formed a congregational church. It was not, says the learned Doctor, "the first congregational church in England, but it was the first in the northern part of the country, and certainly the chapel was the first ecclesiastical edifice which that denomination possessed, inasmuch as the churches of earlier formation held their meetings in large rooms, barns, and other buildings, and not in regularly built chapels."

One of the earliest chapels in London was at *Crosby hall*, a part of Crosby square, and sometimes, but erroneously called Richard the third's chapel. It was a beautiful Gothic building, with a low window on one side, the roof was of timber, and much admired. It was appropriated as a meeting house for the nonconformists

in the reign of Charles II. and used by them as such for upwards of a century. The portion of the building now remaining, was restored a few years since.

In the chapel at *Little St. Helen's*, erected in 1672, a moderate sized building with three good galleries, was held the first public ordination by the nonconformists, after the celebrated Bartholomew Act. It took place on the twenty-second of June, 1676. The celebrated Dr. Samuel Annesley, maternal grandfather of the Wesleys, was the first minister. It was taken down in 1799.

There was also a meeting house in *Paved alley*, Lime street, where now stands a wing of the East India house, which had three capacious galleries, and was erected also about 1672. That erected in *Gravel lane*, Houndsditch, about 1688, was a wooden building of very considerable dimensions, with three galleries, and capable of accommodating 1500 persons. It was occupied for about 50 years only, since which time it was used as a wood warehouse; the wooden walls alone are now left. That in *Hand alley*, Bishopsgate street, was erected soon after the celebrated Bartholomew day, in the year 1662. Having been occupied by the Independents up to the time of the great fire, it was taken from them, and used as an Episcopal church, while the latter edifice was rebuilding. It is said to have had three large galleries, thirty pews, and many benches and forms.

The chapel in *Duke's place*, where the celebrated Dr.

Watts preached, was opened October 3rd, 1708, and cost £650. The original contract was with Mr. Charles Guest, who leased part of his garden, viz. 40ft. front, and 50ft. deep, for a term of fifty years, at a ground rent of £50 per annum. It is described as a large substantial square building, and like all others, had three large galleries.

One of the oldest congregations of dissenters in the metropolis, is that of the *Weigh House*, Fish street hill; originally one of the government offices, from whence it derived its name. A chapel existed there in 1697, which was rebuilt in 1795, and again a few years since. The present building has a handsome Ionic façade, good in its architectural details and properties, as well as in its internal arrangements.

There are many excellent chapels belonging to the Independent body, which have been erected during the present century, and which demand a passing notice, either from their excellence or their defects.

Lendal chapel, York, which is occupied by Mr. Parsons, is generally considered good; and, in the mode of lighting the pulpit is certainly unique. Neither candlesticks nor branches are used, but the light is so contrived, by a sort of float-light, forming an illuminated box, as to fall upon the Bible and the preacher, thus avoiding any thing that might impede the action of the orator, or obstruct the view of the congregation; a desideratum in almost all cases.

The *East Parade chapel*, Leeds, is semicircular in its ground plan, an arrangement seldom found in buildings for religious worship. The Independent chapel at *Leamington*, is an exceedingly good building, and said to be the finest in the county of Warwick.

Carr's Lane chapel, Birmingham, has been occupied for more than forty years by the congregation of the Rev. J. Angell James. The situation is extremely confined, and thus renders the edifice peculiarly unsuitable for architectural display. Nevertheless, it is well arranged within, but externally it cannot be commended.

The chapel in the *Stretford New Road*, Manchester, occupied by the Rev. James Gwyther, demands a passing remark. In the Ionic style, and faced in that most unfortunate of all materials "compo," it presents any thing but a pleasing appearance, although the site was particularly favourable for a display of taste in design.

Great George street chapel, Liverpool, erected a few years ago, in place of one destroyed by fire, presents an exceedingly imposing appearance, having a splendid portico in front, said to have been added to the original structure as a tribute of respect to Dr. Raffles. Its interior is somewhat in the form of an amphitheatre, and is elegantly fitted up.

The chapel occupied by Dr. Nolan, at *Cheetham*, Manchester, is an elegant building; and exhibits peculiar novelty

in the front elevation, and in the arrangement of the pulpit.

The most splendid building reared under the superintendence of modern dissenters, is the recently erected chapel at Manchester, for the congregation of *Dr. Halley*. It is in the style known as the transition, from early English to decorated, and is built of stone.

The west front consists of a principal entrance, deeply recessed, with columns, and enriched arch moulds, with a continued arcade across the entire front, connecting the tower at the south-west angle with the general design. The tower is in four stages, flanked with pillared buttresses and four offsets, and terminating with canopies under the corbel tables of the spire, which is broached. The upper stage of the tower is arcaded, and pierced for two lights. The total height of the tower and spire is 166ft.

A deeply recessed porch, two stages in height, is formed between the buttresses of the south side of the tower in the gable; and above, is an enriched three-light window, under one arch.

The interior is divided into nave, aisles with transepts, and an apse or organ gallery at the east end. The nave is separated from the aisles by five lofty arches on clustered columns, supporting a clerestory of coupled lights under one arch, with seven panels in each bay. In the gable is a five-light window in a canopied niche with octagonal pinnacle over, separating the north aisle from the nave,

The aisles are flanked with boldly projecting buttresses, terminating in canopied heads above the moulded and enriched parapets. The transepts are arcaded with five arches;—three pierced for lights, and all dog toothed. In the several gables are two-light windows, with side panels, and the angles are flanked with buttresses, crowned by octagonal pierced pinnacles. The east end of the chapel is lighted by a large wheel window in ten lights, over the organ gallery. The roofs are open, carried by curved brackets, springing from enriched corbels, and an ornamental screen terminates the east end. The edifice is calculated to seat nearly 1500 persons.

The only parish church in England occupied by the Independents, is at *Morley*, near Leeds; where, previous to the conquest, there was a parochial church, which subsequently became dependent upon Batley; but, in the time of Charles the First, it was conveyed by the Earl of Sussex to the trustees of the Presbyterian church, and has never been restored to the establishment. It retains much of its ancient appearance, and now belongs to the Independents.[a]

THE SOCIETY OF FRIENDS.

The Society of Friends met first at Sarah Sawyer's, in Aldersgate street, afterwards as they increased, the house

[a] This Church, though faced with brickwork, is constructed in wood.—*Lewis's Topographical Dictionary.*

known by the name of the *Bull and Mouth*, in St. Martin's le Grand, was hired as a meeting house, the recommendation being, that "having belonged to some great man, there was a large hall in it, capable of holding many people," and so affording the requisite accommodation.

Their first meeting house was in *Gracechurch street*, and built in 1668. They also appear to have had one at *Ratcliffe*, which is described as a substantial building, nearly new, when pulled down in 1670, by an infuriated mob. From that period to the present, the utmost plainness has been observed in all their meeting-houses. The one at Manchester, in all probability the largest they possess, is a perfect index of the body, being plainness itself.

It is somewhat singular that a sect so strenuously opposed to Church establishment, should, for a long time have occupied a consecrated building, as their meeting house. The circumstance is thus detailed in Wright's History of Essex, (vol. 1, p. 312.) "*St. Helen's chapel*, in St. Helen's lane, Colchester, is a foundation of great antiquity; deriving its origin, it is said, from St. Helen, mother of the Emperor Constantine. It was rebuilt about 1076, by Eudo Dapifer, who gave it to his monastery of St. John; the abbot of which, covenanted to find a chaplain to officiate in it, every alternate day of the week. Two chantries were afterwards founded here, the one by John de Colchester, the other, in the reign of Richard II. by Rich-

olda Cosford. On the suppression of chantries, it came into the possession of the authorities of the town, who sold it.

"It afterwards became the property of a congregation of the Society of Friends, and was the meeting-house of that congregation till they obtained a more suitable place of worship in *East Stockwell street.*"

THE WESLEYAN METHODISTS.

At the commencement of the last century, the preaching and labours of the Wesleys, Whitfield, Rowland Hill, and others, gave new vigour to the cause of evangelical religion, and from henceforth we may date a new era in the history of dissenting bodies.

More than a hundred years have passed away since the twelfth of May, 1739, when the foundation stone of the first Wesleyan chapel, or preaching room, as it was then called, was laid "with praise and thanksgiving" on a piece of ground in the horse fair, near St. James' church, *Bristol.* Over this preaching room were apartments occupied by the assistant preachers, and by Mr. Wesley himself, when staying at Bristol.

The *Foundry*, at *Moorfields*, rented by Mr. Wesley, when, on his separation from the Moravians, he resolved upon forming a new body, was of a similar construction. It was exceedingly plain, was entered by two doors, with a belfry at one of the gables, in which hung a bell,

rung every morning at five o'clock for service, and at nine in the evening for family worship. It had no pews, but ten or twelve seats on the ground floor always appropriated to females. The males and females were separated, as in the chapels of the Friends and of the United Brethren. There was a band room 80ft. long and 20ft. wide, behind the chapel which was capable of containing 300 people. There was also a dwellinghouse adjoining for the assistant preachers, and apartments for the venerable founder. In this building, long since levelled with the ground, was held the first of the one hundred and five annual conferences of that body. Other chapels followed in succession, as funds could be procured for that purpose, and on the first of April, 1777, the first stone was laid of the one at *City road*, at that time the largest in the connexion. A portico was added some years ago, and internal improvements made, which render the City road chapel a respectable and commodious building for public worship. It has a spacious morning chapel and vestry rooms attached. The style, if we may apply the term, must be denominated Italian. But Mr. Wesley's taste was *utilitarian*, and in the application of that taste, he certainly kept pace with the architects of dissenting chapels in his day. During the erection of this chapel the officials for the time being, were alarmed at the extent of decoration bestowed on the interior, and having resolved to consult

Mr. Wesley wrote to him on the matter. Before giving any judgment on the subject, he determined to make a personal survey; and having visited London for this purpose, stated, that "he saw nothing objectionable in the character or amount of the enrichments of the chapel."

Among the numerous chapels belonging to this body, of modern erection, may be noticed, the Wesleyan chapel at *Sandy bank*, Stockport; the arrangements of which, whether external or internal, are very far from commendable. The one at *Grosvenor street*, Manchester, is worthy of the same remark, but only when viewed architecturally. The galleries are too deep; the pulpit too high; and the whole contour is any thing but what it ought to be. That at *Pontefract*, is exceedingly good, both in its general arrangement and in its proportions. The pulpit is said to be the most costly in the connexion, and is entirely of solid Spanish mahogany.

The new chapel at *Lincoln* is characterized by many good architectural features, especially the pulpit, but in its general character it is deficient in proportion and beauty. Of the *Wesley chapel*, Nottingham, we can speak only in terms of unqualified condemnation. *Queen street chapel*, Derby, is very good in arrangement, but unfortunately, equally bad in architectural appearance. *Broughton chapel* Manchester, is in the early English style; the exterior is of stone and exquisitely beautiful; the interior

is exceedingly good in arrangement, and presents quite a novelty in the treating of the spiral stairs leading to the galleries. The arrangement of the vestries behind, with the access to them from the communion and the pulpit, are particularly worthy of commendation. At the opening of this chapel one of the most liberal collections ever made on a similar occasion resulted from the powerful appeals of the Rev. Dr. Bunting. The chapel at *Gringley on the Hill*, Nottinghamshire, for outline, proportion, and purity of detail, has no equal in that part of the country. It is 36ft. square within the nave. *Richmond road chapel*, Hackney, has been considered, as a whole, one of the most satisfactory chapels in the connexion. It has this advantage, that what it appears to be, it really is; the exterior is a perfect index to the interior.

Brunswick, *St. Peter's*, and *Park chapel*, Leeds; the latter probably the largest in the connexion; *Queen street* Huddersfield; *Brunswick chapel*, Newcastle on Tyne; *Waltham street chapel*, Hull; the new chapel at *Darlington; Brunswick chapel*, Sheffield; with some others, may be considered good in their general features, and adaptation to the convenience of the congregations. Within the last few years, the former character of Wesleyan chapels is rapidly giving way before the demand for edifices more architectural than those erected under the auspices of the

founder, and the first centenary of preachers. This is evidenced by the recently erected structures at *Broughton, Manchester; Stockport;* and many other places; and there can be little doubt that the improvement from the nondescript styles of former days, will be progressive with the intelligence and requirements of the age.

We cannot conclude this brief notice of the chapels of the Wesleyans in England, without adverting to the first erected in the sister country of America, and which, like those of the Foundry and Bristol here, may be regarded as the mother church of that numerous and influential body, the Wesleyan Episcopal church of America. The first meeting house was a log hut; but subsequently, through the interest of Captain Webb, a piece of ground was procured upon *Golden Hill*, a rising ground near the borders of New York, and now named *John street.* Materials were purchased, and contracts entered into in the names of those individuals who joined Captain Webb, in the undertaking. The building was 60ft. long by 42ft. wide. It was opened on the 30th October, 1768, by Mr. Embury; who, being by trade a carpenter, had himself constructed the pulpit from which he preached. It had an area in front about 30ft. square, separated from the street by a wooden fence. There were three square headed windows, surmounted by a circular one near the roof, below which was an arched door; and subsequently

side entrances by steps to the galleries; the women and the men going in on different sides, as in England. In order to reach the galleries, when first erected, it was necessary to mount by a ladder and then to sit upon the platforms; and for a long time benches only, without backs were provided below. Such was the construction of the first Methodist chapel in the western world; such the spot where was to be sown the seed destined to spread throughout that vast continent, with unparalleled rapidity and success. The chapels in America, are in general very superior, and capable of accommodating numerous congregations; the first above referred to, was calculated to seat 1200 persons.

THE METHODIST NEW CONNEXION.

The Methodist New Connexion who separated from the old body about fifty years since, have many very excellent chapels in different parts of the kingdom. The one at *Shelton Hanley* is said to be the largest chapel in England. In its arrangement for Methodistical purposes, it is particularly good. Its rooms for classes, band and prayer meetings, with its day and Sunday schools, form a complete quadrangle or cloister.

The exterior of *Park chapel*, Huddersfield, is sadly defective, but the interior is beautifully arranged. There is a double staircase to the pulpit, the handrail of which,

circumscribes in a continuous manner, both the pulpit and the communion.

The chapel at *Mirfield*, near Leeds, belonging to this connexion, was the first chapel where the early English style has been successfully attempted and carried out. It is 39ft. long, by 36ft. wide, within the walls; with an organ gallery behind the pulpit, and the vestry underneath. In its arrangements altogether, it is one of the best in the connexion. That in *Dover road*, London, has one of the finest Grecian fronts in the kingdom, and is particularly well proportioned. At *Macclesfield* is one of the best arranged which this connexion possesses, particularly in its pulpits and gallery; and for a plain and unpretending brick building, it is worthy of praise.

AMERICA.

Before dismissing the subject of chapels, we may advert to one or two buildings devoted to public worship, in America, which possess some interesting architectural features.

A curious Indian temple was discovered by an enterprising traveller, in one of the villages belonging to the Virginian tribe. Within was a sacred idol, not representing the *good* spirit, but the *evil one*, whom it was necessary to propitiate. The building was under the care of the priests, and was commonly kept barred up very strongly to prevent the intrusion of the whites, as well

as of the Indians themselves. But some Englishmen wandering about the woods near the village, took the opportunity of breaking into it during the absence of the natives. A dozen large logs which barricaded the entrance being removed, nothing could at first be seen but naked walls, with a fire-place in the centre of the floor, and a hole in the middle of the roof as a vent for the smoke. The building was 30ft. wide, and 18ft. long. Some posts were discovered set up round the walls, supposed to be used in religious dances. At the further end of the room, eight or ten feet of it seemed to be cut off by a partition of close mats, behind which, it was extremely dark. In this kind of sanctuary some posts were discovered, supporting shelves, and upon them three mats rolled up and sewed together. On being taken down and ripped open, the first mat was found to contain some large human bones, probably of Indian chiefs and kings; and among the rest, a thigh bone of extraordinary length. A second contained some warlike weapons, of the size of a tomahawk, made of rough heavy wood, finely graved and well painted. In the third mat were the various limbs of an image, including a board 3ft. 6in. long, with an indenture at the upper end like a fork, to fasten the head upon; half hoops nailed to the edges to assist in stuffing out the body; pieces of cloth, rolls made up for arms and legs, and various other matters of the kind.

The imposing aspect of the image, whenever it was set up, seems to have been much heightened by the skilful management of the priest, in casting a subdued light upon it by the aid of mat curtains, so that it glared out upon the gazing multitude, a grim and ghastly spectre. The spectators were kept at a sufficient distance to prevent a narrow inspection.

THE TEMPLES IN CENTRAL AMERICA.

The most extraordinary structures of which we have any account are the temples discovered by recent travellers in central America. One was found among the ruins at Copan, in the state of Honduras, and is described as oblong in form, extending 620ft. along the river, and in height from 60 to 90ft. It is built of regularly hewn stones, from three to six feet long, and one and a half in thickness. The three remaining sides are pyramidal; the surface consists of ranges of steps rising by regular gradations. The plane surface varies in height from 30ft. to 140ft; and while no adequate idea can be conveyed of its form, its vast proportions may be inferred from the fact that the whole line of survey is 2866ft. At the same time, eleven colossal idols, being solid quadrangular prisms of stone, 11ft. or 12ft. high, elaborately sculptured on all sides, added to the stupendous character of the discovery. In front of each was an altar, differing

from each other in detail; one of them having a crocodile's head, with half distended jaws, and displaying a formidable set of teeth. The origin of this figure was probably Egyptian, since the outlines of an Egyptian cross, and of an elephant, are both discernible; and it is an established fact, that this animal was unknown to the inhabitants of the new world.

Another altar of a very singular character formed a new discovery of considerable interest. It was standing on four globes cut out of the same stone, sculptured in bass relief of which this was the only specimen found there, the others being in alto relievo. Its dimensions are 6ft. square, and 4ft. high, the top being divided into thirty-six tablets of hieroglyphics, intended, doubtless, to record some event in the history of the inhabitants. Each of the four sides represents four individuals, on one of which are delineated the figures of two persons, apparently engaged either in argument or in negotiation. The other sides are divided into equal parties, ranged under their respective leaders. The two principal figures are represented as sitting cross-legged according to the eastern custom, and, probably, the hieroglyphic upon which the delineation is found, designates the name, office, or character of the person so described. The serpent is found depicted upon three of these sides.

Some structures of inferior dimensions were discovered

at Quirigua, the idols belonging to which, more nearly resembled the obelisk than those of Copan. One was 20ft. high, 5ft. 6in. in the surface, both back and front, and 2ft. 8in. on the sides. There was another 23ft., and a third 26ft. high. This last was forced 12ft. out of the perpendicular, and inclined at an angle similar to the campanile at Pisa.

The site of the Indian city of Utatlaw, or Santa Cruz del Quicha, also furnishes an interesting discovery of a place of sacrifice. It is in the quadrangular shape, 66ft. on each side of the base, and rises in a pyramidal form to the height of 33ft. There is a range of steps in the middle of the sides, each step being 17in. high, and only 8in. on the upper surface, dimensions which render it necessary to use great caution in descending. There are four buttresses of cut stone at the corners, apparently once ornamented with painted figures, one of which, the body of a leopard was discernible. They appear to have been intended for the support of the structure.

The village of Ocasingo supplied to the travellers a pyramidal structure, overgrown with trees, supporting a building 55ft. in front, and 33ft. deep, constructed of stone and lime. The whole of the front appeared to have been once covered with stucco, and had part of the cornice and mouldings still remaining. The entrance is by a doorway, 10ft. wide, leading into a sort of antechamber, on each

side of which is a small doorway, leading to an apartment 10ft. square. The walls appear to have been covered with stucco, and the roof was composed of stones, which, as they lapped over in the usual style, formed as near an approach to the arch, as was made by those architects who, in past days, constructed the fabrics of this country. The back wall of the centre chamber contained a doorway of the same size as that in front; the door being choked up with ruins to within a few feet of the top. A large stucco ornament extended along the whole front of the building, bearing a striking resemblance to some of the ornaments of the temples of Egypt. A remarkable feature about it was, that the lintel was a beam of wood, the species of which was unknown, but said to be formed from the sabote tree. One remarkable property of this tree was, its hardness, causing it, when struck, to vibrate like a bell, and it was so sound as to exhibit no symptom of decay. Its surface was both smooth and even, apparently having been trimmed with an instrument of metal.

THE MORMONITES.

The Mormonites, whose delusions attracted so much attention a few years ago, erected a very large building for worship at *Nauvoo*, in the United States, which was thus described, when in course of erection. "At the summit, overlooking the whole landscape for nearly twenty-five miles, stands the Mormon temple, the largest structure

in any of the western States. When completed, it is assumed that it will cost not much less than 400,000 dollars. Nothing can be more original in architecture than its huge pilasters, resting upon blocks of stone, bearing, in relief, on the face, the profile of a new moon, represented with a nose, eye and mouth, as sometimes seen in almanacks. On the top, not far from 50ft. high, is an ideal representation of the rising sun, which is a monstrous prominent stone face, the features of which, are colossal, and singularly expressive. Still higher, are two enormously large heads, grasping two trumpets, the whole standing boldly out on stone. Their finial is admirable, and is as complete as any of the best specimens of chiseling in the Girard college, at Philadelphia. The interior is to be one vast apartment, about 128ft. by 80ft., simply subdivided by three great veils of rich crimson drapery suspended from the ceiling.

"Neither pews, stools, cushions, nor chairs are to incumber the edifice.

"On the basement is the font for baptism, which, when completed according to the design, will be a pretty exact imitation of the brazen laver, in Solomon's temple. The tank is, perhaps, 80ft. square, resting upon the backs of twelve carved oxen. They are of noble dimensions, with large spreading horns, represented as standing half-way up to their knees in water.

It will be obvious to every reader that but very few

of the numerous chapels of the present century have been adverted to; many more might have been added, but the result would have been to swell these remarks to a greater length than necessary, and it might, perhaps, have been thought, for the purpose of making invidious comparisons. Such however, was not the case, but the intention was, to advert to some which are, or have been, occupied by the most distinguished preachers in dissenting bodies.

The puritans and non-conformists, in their zeal against forms and ceremonies, thought it unbecoming to worship in gorgeous fabrics, rich with all that architecture could devise. They, therefore, preferred the humbler and unpretending edifices which existed, and still exist in different parts of the country.

The increasing stimulus which has been given to the spread of knowledge, and augmented attention directed to literary pursuits, has not been without its results. Architecture, like other kindred sciences, has received accessions to the numbers of its votaries, from among the ranks of those by whom it had hitherto been neglected or despised. The consequence is, that appropriate architecture is no longer considered opposed to the truths of Christianity; and men, whose wealth enables them to build palaces for themselves, are not content to worship in the humble structures of their fathers. Increasing congregations demand enlarged accommodation, and when it becomes

necessary, they prefer a building in an appropriate style, to the plain unmeaning edifice, where they have been accustomed to assemble. The truth of this remark is fully borne out in two of the recent establishments among the Independent body; viz:—the Lancashire college, and the Manchester chapel, already alluded to. The Blackburn academy no longer served to meet the wants of the body, and it was determined to build another,—in the same style? No,—the taste of the age dictated otherwise, and the result is a building collegiate both in style and arrangements. So also when it was necessary to quit the chapel of the late Dr. Mc All, a building rises for his successor, ecclesiastical in all its appointments, and affording, not only a splendid proof of the liberality of the people, but an evidence, convincing and undeniable, of a vast change of sentiments upon the question of architectural adornments. And it will,—it must be progressive. The age in which we live is no common age. It is one of constant progression in every thing calculated to advance the intellectual character of man, and to elevate England in the scale of nations. The cause of Christianity demands it. Rude huts of wicker work may serve to meet the requirements of the unlettered Indian convert, whose house itself is of wicker work, but with us the case is far different.

As knowledge increases, as commerce is extended,

and wealth accumulated, it would ill become those who are possessed of such advantages, to rest satisfied without contributing of their abundance to rear appropriate houses for the service of God. In days of old the most costly offerings were presented, and the most valuable gifts contributed towards the Jewish temple; and now, following so excellent an example, the Christian temple is also thought worthy of similar contributions. Let these motives still be urged, and the time will not be far distant, when the doctrine of the cross, shall be set forth in buildings uniformly appropriate in style, convenient in arrangement, and worthy the objects for which they are set apart. Such edifices alone are calculated to reflect lasting credit upon the piety, the zeal, and the taste of the most enlightened period in the history of the civilized world.

CHAPTER II.

COST OF CHAPELS.

Styles considered most costly—Erroneous accusation against architects—Evils of hasty estimates—Chapels erected at Guildford—Leatherhead — Landport — Blackheath — Battersea — Epsom — Hackney—Cambridge—Great Grimsby.

CHAPELS built with any amount of decoration or ornament, and especially in the Gothic or perpendicular styles, have generally been considered more expensive than those erected in other styles. Experience, however, has proved otherwise, and the movement in favour of such buildings seems to intimate, that the popular opinion inclines to the expressed sentiments of the profession.

A general accusation against architects is, that they exceed the estimates furnished previously to the commencement of the building. The Grecians punished him who exceeded the cost of any work he had undertaken, by compelling him to make good the difference from his own resources: but they conferred upon the architect a liberal re-

ward, if the work were finished within the stipulated cost.

It cannot be denied, that estimates made in a loose and hasty manner, and without the proper data, have frequently caused the projectors considerable anxiety, if not years of encumbrances and bitter regret. No persons will feel the truth of this remark, more than those trustees of chapels, who have built under promising appearances, but, by increased outlay, have been plunged into difficulties, which, for years have crippled their efforts in other charities, limited the remuneration of the pastor, and threatened the welfare of the whole Church.

That the fact of true and correct estimates being furnished with a design, has frequently caused its rejection, and the substitution of one of inferior merit. But, if, on the other hand, parties ask, and expect to receive, an off-hand estimate of the cost of any building, instead of a carefully considered and well digested inquiry into the quantities required, they can scarcely feel themselves aggrieved, if, ultimately, they find to their sorrow that the estimate has been exceeded, and the cost increased considerably beyond their intention.

In the following cases, it will be found that the estimates considerably exceeded the actual cost; yet, considering the styles in which these works were executed, the expense will appear in a very favourable light, when compared with other less adorned structures.

The *Wesleyan chapel*, at Guildford, was erected in 1843, in the early English style. It was built of Bargate stone, well wrought with Bath stone dressings. The dimensions are, length 58ft., width 36ft., in the clear. It is a strong and substantial edifice, having a projecting centre entrance, and three lofty pointed windows, with quartrefoil in the pediment. There are also side entrances, with cloisters, which communicate with the minister's residence, and preparations for school rooms under the entire area. The cost of the chapel and schools was £1230; of the house and cloisters £520.

This chapel is an example of Gothic, which, by competent judges, will be esteemed far superior to any which has since been erected among the Wesleyans.

At Leatherhead, an *Independent chapel* was built in 1844, in the late perpendicular style. The materials were red brick, with Bath stone dressings. Dimensions,—length 44ft., breadth 32ft. in the clear. It has a large Winchester window over the entrance, and the front elevation is surmounted with a bell-turret and clock. The whole of the interior is stained, in imitation of old oak. It will accommodate 338 persons, and the final cost, including fences and all expenses, amounted to £625, or £1 16s. 11d. per sitting.

In the same year, a *Wesleyan chapel* was erected at Landport, in the Italian style. It is built of good, sound red brick, and caen stone, is 57ft. long, by 43ft. broad, and

will afford accommodation for 955 persons. The contract included three stories of large school, and class rooms behind, and amounted to £2115;—the extras to £45 16s. 2d.;—making the total cost £2160 16s. 2d. The expense of gas fittings for the chapel was £61; and for the school rooms £23. The estimate, with these additions, included the cost of fences and all expenses, and amounted to about £1 11s. 3d. per sitting. It should, however, be observed, that this amount of extras arose from the circumstance, that the site of the chapel was formerly, part of the Arundel canal; but the gravel with which the old canal was filled in, being taken up, and one-ninth of unslacked lime added, and this composition again thrown into the trenches, there was formed a remarkably solid platform upon which this most substantial chapel was then erected.

The *Wesleyan chapel*, at Blackheath, is a plain Italian edifice with open roof, 40ft. by 26ft. 6in., and cost, with the vestry, £400. There being no galleries, it is well lighted by chandeliers suspended from the ceiling. It was built at the sole cost of the late Thomas Allen, Esq.

A design in the Tudor style, was offered for a chapel to be erected at *Battersea*, in 1845; the dimensions of which, were 47ft., by 35ft., with receding communion, vestry, and preparations for school rooms under the whole of the building. The contract was taken for £1077, but never carried into effect. The "cautious projector" thinking that a considerable saving might be effected,

abandoned this beautiful design, which possessed more real architectural merits than any Gothic chapel in the county of Middlesex, up to the present period. (A.D. 1849.) A building in the warehouse style, and of smaller dimensions, designed by the contractor, was therefore substituted for the former beautiful design, the final cost of which, exceeded £800.

For the chapel at *Epsom*, erected in 1846, in the Italian style, the architect's estimate was £750, and the contract £679, which, with extras, £8 8s. 6d., made the total cost £687 8s. 6d., including fences and all other expenses. It is 50ft., by 31ft. 6in., and was formerly occupied by Dr. Harris, "Author of Mammon," and now of Cheshunt.

The *Richmond Road chapel*, at Hackney, in the Grecian Corinthian style, with a receding portico, was opened in 1846. Its dimensions are 69ft., by 49ft. 6in.; height 35ft. 6in., and 29ft. 6in., besides portico, gallery, towers, and communion, and will accommodate 1057 persons.

There are vestry, lecture, and class rooms, 11ft. high in the clear, under the whole, the contract for which, amounted to £3434.

This chapel exhibits, perhaps, all the recommendations of a plain Grecian building, and may safely be referred to, as an example of the best that can be done in this style of chapel architecture.

The *Corinthian chapel*, at Cambridge, opened in the present year, is built of white brick, with the whole of

the columns, antæ, and entablature of projecting portico, with all the cornices and dressings, of Ketting stone. The lofty interior has the ceiling opened between the queen posts, thus giving 8ft. additional height; the whole being divided into panels. The receding communion with antæ, the whole height, are surmounted with Corinthian capitals, in white and gold. Capitals, of similar decoration, crown the pillars supporting the gallery. The architect's original estimate was £2200 without gas, and the contract amounted to £2100, and *no extras*, including vestry, and preparation for schoolrooms under the whole surface of the chapel. In this case, the trustees calculated on extras to the amount of several hundred pounds, but were assured that, on their introducing into the agreement an article ensuring their non-interference during the progress of the works, not one shilling extra should be incurred.

Good faith was maintained by all parties,—the result was successful and happy. *Not a shilling was claimed by the contractors for extras.*

The *Wesleyan church*, at Great Grimsby, was erected in 1846, in the Italian style. Instead of any remarks, perhaps it will be well to give a detailed account of the dimensions.

	ft.	in.
Length in clear of the walls . . .	71	8
Width ditto . . .	58	0

Walls 2ft. thick.

	ft.	in.
Height from floor of aisles to ceiling .	33	0
Ditto central part of church between queen posts of trusses	42	3

Space allowed for each sitting on plan—

	ft.	in.		ft.	in.
In Pews	2	6	by	1	6
Free seats	2	4	by	1	4
Children ditto	1	9	by	1	2

Number of sittings—

In Pews . : .	905
„ Free seats . .	443
„ Children ditto .	210
Total accommodation in church	1558

Cost of the church as per contract including fences—£2265 9s. 5d., or an average sum of £1 9s. 1d. per sitting.

SCHOOL ROOM, CLASS ROOMS, AND MINISTER'S VESTRY.

Two school rooms, each in the clear—

	ft.	in.
In length . .	59	6
„ width . .	20	9
„ height . .	13	0

Five class rooms, each 13ft. by 10ft. 6in. & 9ft. 9in. high

One minister's vestry 11ft. by 7ft. and 9ft. 9in. high.

Cost of the above erections complete, as per contract including privies £330.

MINISTER'S HOUSE.

The house contains on the ground floor—

	ft.	in.		ft.	in.
One parlour	15	6	by	14	6
One ditto	12	0	by	9	9

	ft.	in.		ft.	in.
Kitchen	15	0	by	9	6
Scullery	9	6	by	7	9
Larder	5	9	by	3	3

(Height of rooms on this floor 9ft. 6in.)

On the first floor—

	ft.	in.		ft.	in.
One bedroom	15	6	by	14	6
One ditto	12	0	by	9	9
Study	15	0	by	9	6

(Height 8ft. 6in.)

On the second floor—

	ft.	in.		ft.	in.
Bedroom	15	6	by	14	6
Ditto	12	0	by	9	9
Ditto	15	0	by	9	6

(Height 7ft. 6in.)

Cost of the house as per contract £500.

The above works executed in a good substantial manner with red brick fronts, white brick rustic quoins, stone portico and dressings, cornices, &c., for the following amounts, viz:—

	£	s.	d.	
For the church	2441	17	8	or £1 11s. 4d.
,, school	355	13	10	[per sitting.
,, minister's house	538	18	6	
Total . .	£3336	10	0	

The church, class rooms, and one school room, lighted with gas complete, at an additional cost of £69.

CHAPTER III.

SITES AND MATERIALS AND FITTINGS.

Sites—Materials—Windows—Pews—Galleries—Pulpit—Reading Desk—Drapery—Gas Light—Heating—Ventilation—Organs—Seats for Females—Bells and Belfries—Sound.

SITES.

THE site for a church or chapel should be dry and airy; the situation quiet and retired; open to public view, and as central as possible for those for whose use it is intended.

MATERIALS.

Stone, for beauty and durability, is by far the best material for ecclesiastical purposes. Rough rubble may be used with advantage where buildings of an unpretending character are required. An ancient aspect is thus imparted to the building by the richness and variety of colour derived from the nature of the material. The contrast between flint and freestone is thus avoided, and

those portions which require prominence are rendered effective; but some churches of the latter materials have an agreeable appearance. The use of flints is said to have been suggested from motives of economy, when good stone could only be procured from distant quarries.

Where the use of stone is not advisable on account of additional expense, brick is the most appropriate material. Compositions, and imitations of stone, have a meagre appearance, exhibiting disguise and requiring constant repair from the effects of the weather. All artificial materials are, in fact, liable to shrink, crack, and chip off.

In buildings devoted to the purposes of religion, every thing should be real, truthful, and substantial. The temple of truth admits no form or colour of mere semblance, disguise, or deception. When the tabernacle and the temple were built, the people were required to contribute of the *best* materials for that service, and this lesson was not intended to be lost. It speaks also to christian communities, bidding them follow an example set them under such circumstances in the ecclesiastical polity of the Jews.

Stone is also the best of all materials for the external covering of the roof, and forms the best contrast to the sky, with which blue slate has no harmony. The Westmoreland slate is more durable, and accords better with the ethereal expanse. This county, and those of Cumber-

land and Derby also, produce slates of a better colour than the common blue ones from Wales.

Lead is objectionable on account of expense, and the great care necessary in laying it on: it has also been found, that, in course of time small perforations are formed in it, too minute for the rain to penetrate, and yet sufficient to admit moisture, which gradually destroys the timbers beneath.

Flag stones, and tiles of a small size, and dark colour, may be used, but it is not at all desirable to employ thatch, once a common, and still a prevalent mode of covering in some counties.

For the restoration of small country churches, oak shingles may be used with advantage, both on account of their durability and lightness, particularly if the walls will not sustain a great weight.

Terra cotta has also been found advantageous in a church near Bolton le Moors. It is a kind of burnt clay, of tawny colour, and has a very pleasing effect, at a tolerably small cost. The best materials for pavement, are the encaustic tiles, with devices of an appropriate character. The effect of black and white marble does not harmonize with Gothic edifices.

WINDOWS.

Light has generally been introduced to excess, into

chapels, and has been found oppressive, alike to the eye and to the mind. To remedy this evil, the architects of the fourteenth century employed stained glass, which sheds a mellowed light over the sacred edifice. Where this is too expensive, the green or church glass is most appropriate, and less costly. The kind most befitting Grecian edifices, is plate glass.

Whether the old quarries which were universally $5\frac{1}{4}$in. by $3\frac{3}{4}$in., and the larger ones 6in. by $4\frac{1}{2}$in., lead included in both cases, would have been used by Gothic architects, had they, as we have, glass of any dimensions at a cheap rate, is a matter admitting of considerable doubt. For the Norman style, the square will be found the most suitable form.

PEWS.

Open benches are preferable to pews, as they prevent obstruction and disturbance from the opening and shutting of doors.

Pews are objectionable on many grounds. They are contrary to the original ideas impressed on man, in relation to the house and worship of God. That house is the house of prayer for all nations. No distinctions founded upon pecuniary considerations, ought to be admitted there, while the practice of shewing favour to the rich in his assemblies, is expressly condemned by apostolic authority.[a]

[a] James ii., 1. 9.

They give rise to ideas of exclusiveness and separation between the rich and the poor, which is exceedingly detrimental to both classes, and ought, least of all, to be found in the house of God. The practice of pewing churches, causes the want of punctuality; from the knowledge, that, however late a person may arrive, still his seat will remain unoccupied. Architecturally, they are objectionable as causing dry rot, and preventing ventilation, and in large chapels, they add materially to the expense.

But, if the prevailing practice must still be upheld, the backs of pews should incline a little, like an ordinary chair, thus affording greater comfort in sitting than when made perpendicular.

The veneering at the top should be rounded, without any projection at the edge. They should also be wide enough to admit of kneeling without inconvenience, and be furnished with kneeling boards, so arranged as not to interfere with the proper performance of that act of worship.

GALLERIES.

The Gallery is a modern invention, and should, if possible, be avoided. Circumstances alone must be an apology for their introduction. When *absolutely* required, the nave or transepts will be found the best situation. The front seats should always project from the columns, and it

will be found that this arrangement has many important advantages.

THE PULPIT.

The diameter and altitude of the pulpit should be regulated by the size of the chapel.

The most appropriate and convenient situation for churches, where it is desirable to afford an uninterrupted view of the communion, is the north or south of the nave; but for chapels, where this object is not essential, the middle of the nave is most suitable. Bishop Heber asserts, that "that there is no necessity for its being more that 6ft. from the floor." That at Old Shoreham, Sussex, is not so high, and yet appears sufficiently elevated. Many are considerably lower even than 4ft., and yet do not cause inconvenience. Sound always ascends. In all ancient churches, we find them placed on the north side; a situation most appropriate, if the building stand east and west, because in the summer months, the rays of the sun being more softened on that side than upon the other, it prevents inconvenience to the preacher, and the congregation are better able to see the countenance of the person addressing them. Large sounding boards are generally to be condemned. It is very doubtful indeed, whether their introduction into modern buildings, tends in any degree to facilitate the transmission of the voice.

Firmness of construction is a most essential quality in a pulpit, and the want of it cannot be too much condemned. In some of our ecclesiastical edifices, we see pulpits of elegant workmanship, and great beauty of design, but deficient in this most essential property. It is desirable that the pulpit should harmonize with the general style of the building, and should, in general, be so constructed, that men of moderate height may stand upon the floor and be sufficiently elevated to need no extraneous assistance. Moveable stools and other implements of elevation are to be avoided.

The pulpit should be as clear of incumbrances as possible, that nothing may distract the attention of the preacher and the congregation. If standing boards be needed, they should cover a considerable part of the floor, and be made to fasten securely, so as to afford the preacher perfect liberty, and security of tread and action.

READING DESKS.

Where reading desks are used, instead of the lectern and faldstool, they should correspond in style with the pulpit, and be so arranged that the reader may go through the different parts of the service without bending over his books.

DRAPERY.

No colour is more becoming for coverings of the altar or communion, than the rich brown or port wine. The best

crimson velvet, with carpets and coverings to match, with small tassels, and a gold fringe, are the most appropriate. The drapery of the pulpit should be of the same materials, and that of the desk should correspond.

The practice of having cushions on the book boards of the pulpit, is much to be condemned, as it impedes the transmission of sound. A plain board, with a gold fringe, will be found far more appropriate.

GAS LIGHT.

Gas will very soon become far more economical as a means of artificial illumination than it has hitherto been. Meters should always be used, but a branch pipe should invariably be furnished, forming a loop supply, so that, by no accident, the chapel shall at any time be in darkness. Lead pipes should be discarded; for, by accidental pressure, or by a mischievous act, an escape may occur, and, as in the late melancholy accident at the Glasgow theatre, be attended with lamentable results. The pipes should never be built into the wall, or sunk beneath the plaster. They should always be of easy access to the workmen, either by moveable boards, or in the floor boards, or risers of the steps. In all cases, where practicable, standards rising from the backs of the pews should be avoided, to prevent vibration to the burners and glasses. Chandeliers may, in many cases, be suspended from the ceiling with

great effect, and without inconvenience, and where it is found practicable, lights in the pulpit should be dispensed with.

HEATING.

On the subject of church and chapel architecture, nothing is more important, than the method of heating, on account of the interests concerned, and the consequences attendant on either a deficiency of warmth, or of external air.

We have not yet attained, either by experiment or by practice, that point of satisfaction, which would justify the laying down of any specific rules; we prefer therefore, to offer such suggestions of a general character, as may assist further enquiry and experiment.

It is desirable that the process for warming and ventilating a building, should be decided upon before the foundations are laid; not merely on account of economy, but as an act of justice due to the skill and responsibility of the party employed.

Fire places in the wall are to be avoided, since, while they throw out too much heat in a circumscribed locality, three-fourths of that which is thus generated, escapes, without producing any effect upon the building; they cause, on the contrary, an immense draught of air at the remote parts of the edifice.

Whether the agent used be steam, hot water, or warm

air, it is necessary to introduce the external air to the pipes, channels, or chambers, with power to exclude it at pleasure, and to continue the action on the internal air; say, at midnight on Saturday, in severe weather. It often occurs, that through mismanagement, a church is in a much better condition to receive a congregation at eleven o'clock on Monday, than at the same hour on the previous day, and the reason is, simply because the brickwork and masonry of the air flues has been giving back the heat absorbed on the Sunday. With proper management, few fires require continuance after the morning service. External air, thus admitted, supplies respiration and checks draughts from doors and windows. But care is necessary to provide that the night air does not enter before the fire is re-kindled on the Sabbath morning, which may be done by excluding it at the last attendance of the stoker on the Saturday night.

The glass in the clerestory walls of the building should be double, even though the space thus hermetically sealed does not exceed one inch in width. The effect of standing below the East window in a crowded church, from the descent of air condensed by the frost outside, is similar to a fall of cold water upon the head. A like effect has been felt from the clerestory windows, and has led to complaints of insufficient warmth from those seated immediately below, when others, not many feet distant, have complained of the church being over heated.

By leaving the vestry door open during the process of heating, the cold and condensed air in the lower area of the church or chapel will pass up the vestry chimney, the external air warmed, will enter more freely through the ventilators or gratings, and the average temperature throughout be more nearly equalized.

It is further advisable, to set open the pew doors for the same purpose, until the congregation assembles.

It is desirable also, that lobbies be so constructed, that the outer doors should close, before the inner ones are opened. Where this is impracticable, a boy, properly instructed, should be placed at each door, until divine service commences.

Refinement in domestic arrangements, apart from other considerations, calls for corresponding attention in public worship.

VENTILATION.

It may be safely assumed, that no general or satisfactory process of ventilation in warm weather, has yet obtained established sanction. The difficulty is, to obtain a just medium between an inefficient, and a too powerful agency, and to equalize the effect throughout all parts of the edifice.

"*In medio tutissima via est,*" was the maxim of an ancient poet; but, where is this happy medium to be found? Probably in making so good a use of the space

between the ceiling and the roof, that the exit of foul air and the entrance of pure, shall be effected through the ceiling; for which the ornaments usually introduced, afford, to a great extent, untried facilities.

Fresh air carried up from the basement by flues in the wall and the ceiling, in conjunction with other similar apertures combined into one air flue, and carried to the apex of the tower or spire, would, probably, accomplish as much ventilation as would be amply sufficient. This effect once attained, would be comparatively imperceptible, and would thus realize the test of a celebrated surgeon, of the perfect cure of a dyspeptic patient, viz. "that he had at length become unconscious, by any tangible sensation, that he had any stomach at all."

One process for admission of fresh air in summer, is, by the air flues of the warming aparatus, to which is sometimes added, the use of a blowing machine. Where the latter is had recourse to, it is decidedly preferable, that it should be used in the roof to extract air from the building, rather than to throw cool air into it. In such cases a few orifices, so connected as to serve for extraction, will suffice, and those reserved for the admission of air may be multiplied with advantage; but care should be taken that the supply of fresh air is acquired, as before shewn, from the ground level or basement.

In the height of summer, windows are opened with sup-

posed impunity, but as they are opened as near as may be to the ceiling, and when open, generally range, in point of elevation, with the neighbouring chimneys, the air so admitted is, in large towns, almost invariably impregnated with smoke.

Fresh air, admitted by ventilators in the pavement, being of greater specific gravity than the aggregate volume of air within the building, forms, for a considerable time, the lower stratum, and hence it occurs, particularly when forced in by a blowing machine, that occupants of the ground floor, as barristers in courts of law, complain of an almost icy coldness of the feet, while the head is overpowered with heat. An instance of this occurred at a recent sitting of the Central Criminal court, when the presiding judge peremptorily ordered, "that the experiments in ventilating should at once cease, and himself and the bar be left without the annoyance of a constant succession of cold air making its way to their feet."

The remedy for such an evil is, to introduce pure air from *below*, by the walls, through the ceiling; or if preferred, through finely perforated zinc plates, masked by suitable ornaments, and in as great a number as the style of architecture will admit. By its own specific gravity, air thus obtained and admitted, will fall gently to the floor, and aid in preserving a cool head and warm feet. When inhaled once it will not be inhaled a second time by the

same, or any other individual present. From the rarification it acquires from the lungs, it will rise rapidly and pass off by the channels provided for that purpose. It rarely happens that perfect ventilation is obtained; that is, ample in point of sufficiency; and imperceptible in regard to sensation. In a few solitary instances it has occurred, that a pest house has, by scientific treatment, been converted into a sort of elysium, with, perhaps, one unfortunate result, that the absence of the usual ground of complaint, has involved a forgetfulness of the malady.

Great progress can scarcely be expected in the branches of science now cursorily touched upon, until men of science shall be stimulated by due encouragement, to give effect to the suggestions of experience, founded on experiments. The grand result will be attained by giving fair play to nature; by simply aiding her powers, and taking care not to embarrass her movements, by complicated and expensive machinery.

ORGANS.

Organs, when first used, were neither inclosed in cases, nor ornamented with gilded pipes. When placed in the gallery, care should be taken that the light of the end windows should not be eclipsed. Instances of the advantages of this caution are found in the chapel of New College, Oxford; at St. John's, Charlotte street; and in

the organ now erecting at the St. George's Roman Catholic church, Southwark. The best situation for an organ, is on the floor in the north transept, where it will be less liable to interfere with the light; a suggestion, the value of which the organist will fully enter into, knowing that the instrument is much less likely to be affected by the varying temperature of the building.

SEATS FOR FEMALES.

Females having infants with them, should be placed as near the door or vestry as convenient, in order that crying children may be removed without annoyance to the congregation. Few things tend more to distract the attention of a congregation, and disturb the minister. It is too much to expect, that mothers who are unable to leave their infants, should always absent themselves from divine service, but the means of speedy exit should be provided.

BELLS AND BELFRIES.

The use of a bell to announce the commencement of divine service, has been customary in churches for many centuries, and it is important, that one at least, should always be rung for a certain time before every service. They are also now being used in dissenting chapels, and it is a matter for consideration, whether their general

adoption would not secure that great desideratum, a more regular attendance on public worship. Did all services commence at the same time this would be advantageous; but, when some commence half an hour, or an hour earlier than others, considerable annoyance is caused to those who assemble first, by the tinkling of the bells of neighbouring edifices.

TRANSMISSION OF SOUND.

The transmission of the voice is a subject of such importance in the erection of places for public worship, that it necessarily forms part of a work treating professedly of buildings, in which the minister occupies so prominent a position.

Too little attention has been given to the science of acoustics, in the erection of some of our modern churches, the results of which have been lamentably exhibited in their failure, as to the purposes for which they were designed.

The Church especially enjoins upon all sponsors for children, at their baptism, that they shall take care they are brought to church to *hear* sermons, &c., but it too frequently happens in modern buildings, that *hearing* the sermon is almost impossible, either from the form of the structure, or from want of due attention to that science, which treats of the transmission of sound.

In chapels this is not so generally felt, partly, because

no particular position is assigned to the pulpit, and also, because the form in which they are erected is often more favourable, both to speaker and hearer, than churches. Still, more attention to the subject, on the part of architects, would greatly assist the labours of the preacher, and materially facilitate the objects of the hearer.

The necessary brevity of these remarks, preclude any lengthened details on the subject; our object must be, first, to lay down a few general principles of the science, and then, to offer such suggestions as may appear appropriate to it.

THE NATURE OF SOUND.

Sound cannot be said to partake of the properties of any particular substance or power, as heat, light, or electricity. On the contrary, it arises from a certain mechanical action, a concussion or agitation, which takes place among those bodies from which it is emitted. Every noise or sound is accompanied by some action; thus, the report of cannon, the rushing of water, the roar of the sea, the whistling of the wind, the murmuring of the breeze,—all produce, in a greater or less degree, some sensible agitation among the different bodies through which they proceed.

REVERBERATED SOUNDS OR ECHOES.

The reverberation of sounds, or echoes, are the reflections of sounds striking against some objects, just as

images are reflected in looking-glasses, but it has not yet been decided what are the qualities most proper for reflecting such sounds.

Echoes arise from obstacles opposing the progress of sound. The agitation of the air, though interrupted by such obstacles, is not destroyed; each aerial particle which strikes against the opposing surface is reflected from it, like an elastic ball striking against a wall or a table. The sound is thus reflected at an angle of incidence, and it is when a number of these reflected impressions are thrown back to the point whence the original sound issues, by the configuration of opposing obstacles, as frequently happens among rocks, walls, &c., that an echo is produced. Caverns, grottoes, mountains, or ruins, often produce echoes of the most interesting character.

A person often hears the echo of his own voice, but, to do so, he should stand 63ft. or 64ft. from the reflecting obstacle. It has been ascertained, that at the ordinary rate of speech, we pronounce three syllables and a half in a second, and therefore, that the echo may return as soon as three syllables are expressed, twice the distance of the speaker from the reflecting object must be equal to 1000ft.

In churches, a distinct echo of the voice is never heard, but only a confused sound when the speaker utters his words too rapidly. The reason of this is, that the distance

which would produce a distinct echo, namely 127ft., is never found in any churches.

M. la Grange proved that all impressions are reflected by an obstacle terminating an elastic fluid, with the same velocity with which they arrive at that obstacle. Thus, in an unfurnished room, the walls of which are perfectly smooth and parallel, any sound, such as the stamping of the foot, communicating an impression to the air, is reflected from wall to wall, and thence to the ear, nearly in a similar direction to the first impulse. This reverberation of sounds takes place as frequently in a second, as double the breadth of the passage is contained in 1130ft.

THE TRANSMISSION OF SOUND.

Sound is transmitted through the medium of the air; which, according to the notions of Xeno, an ancient philosopher, "is agitated in a spherical form, and moves off in waves; and falls on the ear, in the same manner as the water in a cistern undulates in circles when a stone has been thrown into it."

The invention of the air pump fully proved that a bell rung *in vacuo*, produced no sound, while one rung in condensed air gave a very loud one; and thus it was received as a general maxim in physical science, that the air was a vehicle of sound.

We have an example of this in the manner in which, upon any discharge of artillery, the glass of the windows is shaken for many miles round.

The ear, by which sound is rendered perceptible, may be said to form merely an organ of touch, but, so exquisite is its sensibility, that it becomes affected by the slightest agitation in the atmosphere that surrounds it; and by this means is radiated in all directions from the centre.

One great proof of the sensibility of the ear is, that it can be affected by sound to so great an extent; it is sensitive to the faintest whisper, and affected to inconvenience by the reverberations of the loudest thunder.

A striking proof that the air is a medium of conveying sound, is found in the familiar experiment of placing a bell under the receiver of an air pump, and exhausting the air, by which means the sound gradually becomes fainter, as the process of exhaustion proceeds, until it ceases to be heard at all, even though the clapper be kept in perpetual motion.

Sound is found to extend in *air* in a degree nearly equal to its extension on a plane, that is, on a field of turf or meadow.

This idea is remarkable, when we think of the variety of these sounds; single ones from the gentlest tap, to the noise and violence of an explosion; continuous ones from the ripple of the waters, to the roar of a cataract; strains

of melody which enchant the ear, rising from grave to acute, and falling again to the lowest compass, or those harsher notes, which only grate by their discord.

There are also other vehicles of sound besides air, since we should be incorrect if we entertained the notion that without air there would be no sound.

Experiments have proved that water acts, equally with air, as a means by which sound may be transmitted, and that fish, even at the bottom of rivers of considerable depth, are perfectly able to perceive sounds made in the air above.

Professor Robinson stated, that when plunging his head under water, he could distinctly hear the sound of a bell, rung also under water, at a distance of 1200ft. So also, the sound of a piano is rapidly conveyed from one apartment to the other, by means of the vibration of the floor; and the scratch of a pin from one end of a log to another.

MEANS BY WHICH IT IS PROPAGATED.

Whatever be the nature of the fluid which conveys the sound, it is certain that what we hear is caused by a stroke which the sounding body makes against the fluid, which thus carrying the impression to the ear, there produces the sensation of hearing.

We have an instance of the means by which sound is propagated, by placing a series of balls ranged in a line on

a table, or suspended by threads. If one end of the line be struck by impelling a ball against it, only the ball at the other end appears to be affected. This flies off from the rest, and leaves them almost stationary, so that the intermediate balls serve merely to transmit the impulse from one end to the other of the series. Thus it is that the agitation or impulse, from which sound arises, is transmitted through the air. This, like every other body, consists of an infinite number of little particles, which are separated by minute intervals, but yet, connected together by attractive and repulsive forces tending to retain them perpetually in equilibrium. There is, therefore, in reality, a chain of particles reaching from the sounding body to the ear; these particles striking one another in succession, the last flies off and strikes the organ of hearing.

Sound is not instantaneous; it requires time to advance from the sounding body to the ear. If the discharge of firearms be at all great, we always observe a sensible interval to elapse between the flash and the report. The light is instantaneous, but the report is retarded according to the distance. In like manner, if we observe the workmen of a quarry striking in pieces a large stone, we invariably see distinctly the blow of the hammer, before the sound reaches the ear. The reason is plain; each particle in the chain of aerial atoms requires time to perform its

oscillation, and to communicate its motion to the rest; thus retarding the advance of the agitation, and of the sound, causing it, thereby, to sweep with a regulated progression along the line.

VELOCITY OF SOUND.

The sound occasioned by a discharge of ordnance, travels at the rate of 1130ft. each second, which is nearly equal to the velocity of a cannonball when issuing from the mouth of the piece. And as it advances with undiminished velocity, it thus travels a mile in a little more than four seconds and a half, or twelve miles and three quarters per minute.

Dr. Durham calculated it to travel at the rate of 1142ft. per second; no obstacles impede its progress, and its velocity is only slightly diminished by a contrary wind. All sounds travel at the same rate; the report of a gun, the flash of which we see long before we hear the sound, and the striking of a hammer, are equally swift in their motions; and the softest whisper in proportion to the distance, flies as rapidly as the loudest thunder. The watch-word of the night, given by a sentinel to the patrol on the ramparts at New Gibraltar, has been heard distinctly in a still, serene night, and the water perfectly calm, at Old Gibraltar, a distance of about ten miles and a half. The report of the guns at Edinburgh castle, is often

heard at the distance of twenty miles, while the noise occasioned by the falls of Niagara is said to be distinguished at the distance of sixty miles. The reason of this uniform rate of velocity arises from the fact, that all oscillatory movements in the air, however minute, or however extended, are each performed in the very same interval of time.

The communication of the tremor through carbonic gas, is said to be one-third slower than ordinary, but through hydrogen, which is twelve times more elastic than common air, the flight very nearly exceeds three and a half times the usual rapidity. A similar effect would be produced by the joint combination of heat and moisture, which will serve to heighten the elasticity of the air. Sound is propagated all around; for though only one particle is affected, yet so intimately are they all connected together, and united into a system, by their mutual attractions and repulsions, that these cannot advance in any degree forward, without affecting the particles on each side; these also affect those which are before and around them, and thus the impulse is communicated, and diffuses itself on all sides. It is owing to this diffusion of the agitation, in all directions, the original impression being spread out, not merely in concentric circles like the little waves of a pool, but expanding continually, into a wider and wider concentric sphere. This causes sound to decrease as rapidly as

we recede from it, until at last it dies away altogether in the distance.

Sound will shoot through a body of fresh water with the velocity of about 4475ft. each second, being four times swifter than the ordinary velocity of sound in the atmosphere. Through the waters of the ocean it would be still more rapid, by about a seventeenth part. Hence it follows, that a violent commotion excited under the vast mass, might reach from pole to pole in the space of three hours and twenty minutes.

To these remarks we may add, that smooth and clear sounds, will generally be found to proceed from bodies of a uniform figure, while harsh or obtuse ones emanate from those of a mixed or irregular character.

An Italian philosopher has asserted, that the velocity of sound is less in winter than in summer, since, according to his experiments, it takes four seconds more in winter to travel a space of sixteen Italian miles.

An eminent French writer, in making experiments to test its velocity through other bodies than air, found, in a gallery excavated beneath the Rue de la Harpe, that the sound transmitted by striking a hammer against a mass of stone, ceased to be audible at 134 paces; and in a gallery beneath Rue de Jacques, at 140 paces; while through the air, it was transmitted to 400 or 440 paces.

The blow of a hammer upon timber, is, by the same

writer said to have heen heard distinctly at a distance of 210 paces, but through the air it was audible only at 120 paces. Further experiments upon metal led him to the conclusion, that the velocity of sound differs according to the medium by which it is propagated; that this velocity is much more considerable when it is propagated by solid and very dense bodies, than by aeriform ones, and those of very little density, and that both grave and acute sounds have the same velocity.

It will also be found that the velocity of sounds is to that of a brisk wind as fifty to one; and their strength greatest in cold or dense air, and least in that which is warm or rarified.

MATERIALS AFFECTING SOUND.

The earth serves greatly to depress sound, which, being very porous, it absorbs. This is counteracted by its property of conducting it, and occasions it to pass on a plane surface in an equal proportion to its progress in air, when unencumbered by any other body.

Plaster is proportionably better than loose earth for conducting sound, as it is more compact. Clothes of any kind, especially woollen clothes, are extremely prejudicial, and the same remark applies to the drapery and furniture of a public building. Wherever cushions are placed upon the book boards of the pulpit, or round the front of galleries, it will always be found very materially to impede

the transmission of the preacher's voice. A similar reason may be assigned for the difficulty often experienced in hearing the communion service, which is, doubtless, greatly affected by the drapery of the altar.

Paint has generally been thought unfavourable to sound, from the effects it produces upon musical instruments, which are frequently spoiled by its application.

Stone is sonorous, and produces a harsh, disagreeable tone, unfavourable to the transmission of sound. To this may be attributed the defect in hearing, which is often experienced in churches built of that material, either in ancient or modern times.

Brick may be said to partake much of the property of stone.

Wood is both sonorous and vibrative. Of all materials it produces the most agreeable and melodious tone. This quality is owing, principally, to its elasticity. For this reason it is most appropriate for lining any building used for the purpose of public speaking. It will be found not to absorb as much as some materials, or to conduct as much as others, thus rendering it peculiarly suitable for such edifices. The little resonance it occasions, will be found rather agreeable than injurious.

Count Algarotti, in his treatise on the opera, says, "daily experience teaches us that in a box whose walls are naked, the singer's voice is reverberated in a parti-

cular manner; it sounds crude and harsh, and by no means flattering to the ear; the accents will be quite lost if the box be hung with tapestry; whereas they are reflected, full, sonorous, and agreeable to the ear, where the boxes are only boarded, which is an obvious proof, and confirmed by experience, that the best lining for the interior part of a theatre is wood."

And if such a result be attained there, it cannot be less worthy of attention in edifices erected for purposes more serious and more important.

An excess of carved work and projecting ornaments will be found materially to affect the hearing and speaking. To this, in conjunction with the quantity of drapery, may be attributed the constant complaints which are made in the new house of peers, of the impossibility of hearing the speeches of the noble members of that house.

A slightly-arched roof materially assists the voice in its transit through any large building, while a perfectly flat ceiling will be found to be inimical to such an effect.

A lofty roof, in the pointed styles of architecture, tends very much to render the speaker inaudible, especially if the building has no galleries.

The multiplicity of windows, and perforations in the walls, contribute to produce a similar result.

The magic power of light is not confined merely to the organs of sight, but subjects all our senses to its action,

and will be found materially to affect the vibration of sonorous bodies.

A distinguished French writer, fully convinced by observation, of this fact, determined upon making a series of experiments, with a view to its decision. The results amply confirmed the opinion previously entertained, that sounds, which in the darkness were dull and deep, as the day advanced, acquired more sonorous sharpness.

FORMS OF BUILDINGS.

Could we in this country, depart from those prejudices which have existed for centuries, with respect to the forms of our ecclesiastical edifices, and adopt the horse-shoe, as the shape in which they should be erected, much advantage in point of hearing, would be gained thereby. This was the form of the ancient theatres of Greece and Rome. Those of the latter city were magnificent structures, having long porticoes, covered galleries, and walks planted with trees, in which the audience amused themselves previous to the commencement of the plays.

They were divided into three parts,—the *scaffold*, or the scene, which we call the theatre; the *orchestra*, now named the pit; and the *amphitheatre*, appropriated to the spectators.

That dedicated to Bacchus, at Athens, has been minutely described. It stood on the south-east side of the emi-

nence, crowned by the noble buildings of the Acropolis.

From the level of the plain, a semicircular excavation gradually ascended up the slope of the hill to a considerable distance. Round the concavity, seats for an audience of thirty thousand persons, rose range above range, and the whole was topped and enclosed by a lofty portico, adorned with statues, and surmounted by a balustraded terrace. The tiers of benches were divided into two or three broad belts, by passages, and again transversely, into wedge-like masses, by several flights of steps, radiating upwards, from the level below to the portico above. The lower seats, as being better adapted for seeing and hearing, were considered the most honourable, and therefore appropriated to the high magistrates, the priests, and the senate. The body of the citizens were, probably, arranged according to their tribes. The young men sat apart in a division; and places were also allotted for sojourners and strangers.

Twelve feet beneath the lowest range of seats, lay a level space, partly enclosed by the sweep of the excavation, and partly extending outwards right and left, in a long parallelogram, which was called the orchestra. In the middle of this space stood a small platform, square and slightly elevated, which served both as an altar for sacrifices, and as a central point, to which the choral movements were all referred.

On the side of the orchestra opposite the amphitheatre of benches, and exactly on a level with the lowest range, stood the platform of the stage, in breadth nearly equal to the diameter of the semicircular part of the orchestra. The stage was cut breadthwise into two divisions; the one in front was the station of the actors when speaking, and therefore was constructed of wood, the better to reverberate the voice. Other arrangements were in accordance with those to which reference has been made. Its dimensions must have been immense. If thirty thousand persons could be seated on its benches, the spectator in the central point of the topmost range, must have been 300ft. from the actor, or, as high as the gallery of the lantern on the top of the dome of St. Paul's.

The same form has been adopted in the theatre royal, Covent Garden, the width at the extremities of which, is, 51ft. 2in., and the depth from the front lights to the front of the boxes, 52ft. 9in.. It is calculated to seat 2800 persons, dimensions far inferior to those gigantic structures of ancient times, which, even now remain, in ruins, proud monuments of the stupendous character of the architecture of past ages.

Upon a similar plan the Hall of the Representatives at Washington, U.S., has been constructed, and which is exceedingly well adapted for the object. It is purely Grecian in style and decorations. The outline of the plan

is a semicircle of 96ft. chord, elongated in its diameter line by a parallelogram 72ft. long by 25ft. wide. The height to the top of the entablature blocking is 35ft., and to the apex of the doomed ceiling 57ft. The circular colonnade is made up of fourteen columns and two antis, of the richest Corinthian proportions; the shafts composed of variegated marble called Breccia, obtained from the banks of the Potomac; the capitals are white Italian marble, sculptured after a specimen taken from the temple of Jupiter Stator, at Rome. The apex of the dome is pierced by a circular aperture, crowned by a lantern, which admits abundance of light, and serves at the same time to ventilate the room. Some alterations which have been made since the building was first erected, have considerably improved its general adaptation to the purposes for which it was designed. The voice is now comparatively distinct, and the ear not sensible, except in a few particular points, of any reverberation of the sound; and where, previous to the alterations, it was confused and but indistinctly heard, it is now full and clear. The adoption of the semicircular form in the plan of this hall, by the architect, resulted from a conviction of its being the best suited for legislative purposes. Before the alterations were made, the members spoke *from* the circle, and consequently *to* the diameter or straight line; hence the indistinctness of voice, even under the most improved

form, but more especially when subject to the fretted surface, which the room previously possessed. Much advantage has been gained by lessening the irregular superficies of these surfaces and bringing them into correct form.

The Hall of the French Chamber of Deputies is built in the semicircular form, surmounted by a very flat dome—a plan unanimously recommended by a committee, composed of the most celebrated architects of France. It is said to be one of the finest rooms for speaking and hearing, now existing. The walls are perfectly plain, and the tribune, from whence the members address the chamber, is along the line of the diameter; consequently *to* the circle, and thus every member receives the full force of the words spoken.

That this form is best adapted to the action of the voice, the practice of all ages attests; and if they were not governed by scientific principles in selecting it, they acquired the knowledge of its superiority by experience. A room to be properly constructed, to support and convey the voice, must possess the capacity of producing a multitude of consonant echoes, and as few dissonant ones as possible, for in proportion to the predominance of the former, is the perfection of the room to produce a distinct utterance of the voice.

If, therefore, we would construct our edifices for religious worship with regard to the science of acoustics, we

shall find that the adoption of the semicircular form will be greatly beneficial to the interest concerned. And it will also be found, that, if, instead of having the angles *sharp* at forty-five degrees, they are made *concave*, great assistance will be, thereby, rendered in attaining the desired end. But, in the present state of public opinion, the form of the basilica is considered best adapted for churches. The early Christians adopted it, because, as they required buildings of great extent, and well lighted in the interior, the basilica appeared most suitable to the purpose. Not only will it be found useful in larger edifices, but also in small parish churches with the nave and aisle on each side, while at the same time, it will also be found most economical. The churches built by Sir Christopher Wren, are generally so planned. "St. James', Westminster, pleased him better than all his other churches. The breadth is half the sum of its height and length; its height half its length, and its breadth the sesquialtera of its height; the numbers are 84ft. 63ft. and 42ft. respectively. The church is divided transversely into three unequal parts, by a range of six columns on each side of the nave, forming aisles which are each one-fifth of the whole breadth; the remaining three-fifths being given to the part of the nave. The roof is carried upon these columns." Sir Christopher Wren says, "I can hardly think it possible to make a single room so capacious, with pews and gal-

leries, as to hold above 2000 persons, and all to hear the service, and both to hear distinctly, and to see the preacher. I endeavoured to effect this, in building the parish church of St. James's, Westminster, which, I presume is the most capacious, with these qualifications, that hath yet been built; and yet, at a solemn time, when the church was much crowded, I could not discern, from the gallery, that 2000 persons were present. This church, though very broad, and the middle of the nave arched up, yet, as there are no walls of a second order, nor lanterns, nor buttresses, but the whole rests upon pillars, as do also the galleries, I think, will be found beautiful and convenient, and, as such, the cheapest of any form I could invent."

On the place of the pulpit, he says, "Concerning the placing of the pulpit, I should observe, that a moderate voice may be heard 50ft. distant from the preacher; 30ft. on each side, and 20ft. behind him, and not this, unless the pronunciation be distinct and even, without losing the voice at the last word of a sentence, which is commonly emphatical, and, if observed, spoils the whole sense. A Frenchman may be heard farther than an English preacher, because he *raises* his voice, instead of *sinking* it, at the last word."

" Churches may be 60ft. broad, and 90ft. long, besides a chancel at one end and the belfry and portico at the other;

but to build churches larger than this is only to create noise and confusion."

The experiments tried by Mr. Wyatt, proved, that the reach of the voice, when moderately exerted, was in the proportion of about two-ninths further in a direct front line, than laterally; and that, being distinctly audible on each side of the speaker, at a distance of 75ft., it will be as plainly heard at a distance of 92ft. in front of him, declining in strength behind so as not to be heard at much more than 30ft.

Among the buildings erected in this country during the present century for the purposes of public assemblies, may be mentioned three, in which we may suppose the science of acoustics has had due influence in the construction, viz. Exeter Hall, the Town Hall, at Birmingham, and the Free Trade Hall, at Manchester.

In all buildings designed for an audience, certain seats are considered *the best.* These are neither so far forward as by being immediately under the speaker, to require to look up at a painful angle of elevation, and to allow the voice to pass over the heads of the hearers; nor so far distant, as to cause the vision to be interrupted by a mass of individuals, over whose heads we should have to strain if we would either see or hear. A perfectly good seat is one, in which we can distinctly see and hear the speaker, without straining or stretching, with equal clearness and

precision, and thus be enabled to give him patient and undisturbed attention. A room or building in which such a result could be obtained, would be an acquisition of no common order.

In conclusion, we observe, that sound expands equally every way; that, in order to alter the form of its expansion, the intervention of a body is necessary; that all bodies attract sound; that sound is absorbed and conducted by a body, more or less, according to the nature of the material; and, that, in proportion to the conducting power of the material will be the resonance it occasions. A due regard to these considerations will enable those who are engaged in erecting edifices for public speaking, to avoid those errors which render many of our modern edifices wholly unsuitable to the purposes for which they were designed.

PART III.

THE HEBREW CHURCH.

CHAPTER I.

The temple of Solomon—When commenced—Where built—Described—Plundered by Shishak—Repaired by Hezekiah—Again defiled by Manasseh—Repaired by Josiah—Destroyed by Nebuchadnezzar—Rebuilt by order of Cyrus—Profaned by Antiochus Epiphanes—Purified by Judas Maccabæus—Restored or re-built by Herod the Great—Its duration—Officers of the temple, the synagogue, and the Christian church—Origin of ecclesiastical courts—Subordination of lesser to greater synagogues—Arrangement of the buildings—Benediction of the Cohenim—Cemeteries of the Hebrews—Customs derived from thence.

The temple at Jerusalem was the glory of Israel, and the house of prayer for all nations. There, Jehovah, the only true and eternal God, condescended to manifest his presence, and to spread his wings over a favoured people, in whose covenant all the families of the earth were blessed.

This magnificent fane rose in the proudest period of national history. The foundation was laid in the year of

the world, 2992, before Christ, 1008. It was finished A.M. 3000, and dedicated A.M. 3001, or B.C. 999.

Situated on Mount Moriah, to the north of Zion, it had the front, or principal entrance towards the east, and the most holy place towards the west. The ground plot on which it stood, was a square of 600 cubits, or 25,000 royal feet, encompassed with a wall of the height and breadth of six cubits. It had four entrances, facing respectively, each of the cardinal points, all of the same size and form, and ascended by seven steps. Around, were apartments for the priests. In the court of Israel was a throne, upon which the king was seated when he came to worship.

The temple properly consisted of the Holy of Holies, the sanctum, and the porch of entrance. The latter was twenty cubits wide, and six cubits deep. The sanctum was forty cubits wide, and twenty deep; while the Holy of Holies into which the high priest alone entered on the great day of atonement, was a square of twenty cubits. The materials for the building were all prepared, previously to their being brought to the site of the intended edifice.

"No workman's steel, no pond'rous axes rung;
Like some tall palm the noiseless fabric sprung.
Majestic silence!—then the harp awoke,
The cymbal clang'd, the deep voic'd trumpet spoke;
And Salem spread her suppliant arms abroad,
View'd the descending flame, and bless'd the present God."

In A.M. 3033, the edifice was plundered by Shishak, king of Egypt. It was also robbed by Ahaz, A.M. 3264, who devoted its wealth to Tiglath Pileser, king of Assyria. He then set up, in the holy place, an altar, similar to the one he had seen at Damascus; and completed the desolation, by shutting up the house of God. It was subsequently repaired by Hezekiah, but only to suffer from the hands of Manasseh, his son and successor, who profaned it by the setting up of idols, A.M. 3306.

The good king Josiah repaired the sacred edifice, and ordered, that the ark should be restored to the temple instead of being removed from place to place, as in the time of the wicked kings, his predecessors.

Nebuchadnezzar subsequently plundered the temple, and placed a part of the sacred vessels in the house of his god, at Babylon. In A.M. 3416, he entirely destroyed this magnificent fabric, which remained a ruin for fifty-two years; until Cyrus gave permission for the Jews to return and rebuild the temple.

"The temple shall be built," the Persian said,
And list'ning thousands the command obey'd,
With fervent vow, and venerable rite,
They mark around the future fabric's site,
Then lay, with pious transports long unknown,
On holy ground, the firm foundation stone.
Lo! white-rob'd priests in David's songs rejoice,
Chant the loud psalm, and raise th' alternate voice,

With thrilling clang the deep mouth'd trumpet's sound,
And cymbals wake responsive music round;
While tender youth, and trembling age, unite
To swell the chorus at the joyful sight."

But the prophet informs us, that, while the young people shouted for joy, the aged men wept when they compared the glory of this latter house, with the superior splendour of Solomon's temple.[a]

The second temple was finished and dedicated, A. M. 3489, or twenty years after the first return of the Jews from captivity. It was subsequently (A. M. 3837) profaned by order of Antiochus Epiphanes, the ordinary sacrifices were discontinued, and the statue of Jupiter Olympus set up on the altar. Judas Maccabæus purified the temple, and restored the worship of the true God, A. M. 3840.

Herod the Great, undertook to rebuild the whole in the eighteenth year of his reign, (A. M. 3986,) and during many years continual additions were made to it. The new edifice subsisted only for seventy-seven years, being destroyed A. M. 4073, and that stupendous structure, which had, for ages, been the glory and the pride of the Jewish nation, was levelled with the ground.[b]

In the temple the chief priest, the secondary priest, and the Levite officiated: in the synagogue, this divine order is perpetuated by the chief ruler, the ruler, and the minis-

[a]Ezra iii. 12. [b]Dr. Adam Clarke.

ter: and in the Christian Church, we have the bishop, the priest, and the deacon.

The officers of the temple had jurisdiction in matters secular. It was so also in the synagogues, perhaps at first discretionally, but afterwards by legal sanction, so that to be put out of the synagogue, was equivalent to excommunication. We have an instance in the case of the woman taken in adultery, who was brought before the rulers of the temple because the offence with which she was charged was committed within its precincts. The stones which were threatened to be cast at her, as well as those which would have been cast at our Lord himself, were kept upon the spot, for the purpose of taking instant vengeance upon such as should be found guilty of offences coming under this jurisdiction. Thus, in this country, the ecclesiastical courts take cognizance of crimes committed against the canon law.

The general subordination of the lesser to the greater synagogues, and of all to the greater sanhedrin at Jerusalem, seems to foreshadow that gradation of our national churches, from the smallest assembly met for worship, to the cathedral of the diocese, and thence to the metropolis of the province.

Again, as there was one temple at Jerusalem, and many synagogues subject to it, so, in the earliest Christian government, there was one episcopal church in every city, with different churches or chapels dependent upon it.

The arrangement of the courts and buildings of the temple is also worthy of notice ;—

The first court was that of the Gentiles, beyond which they were not permitted to pass. In the early Christian church the font was placed in the porch, and none who had not been admitted into the visible church, by the initiatory rite of baptism, was allowed to enter further within the sacred building. Since by the custom of the times, the font has been removed to the interior of the edifice, it is still, with the same intention, generally placed near the western entrance.

The second court was appropriated to the Israelites, and had a treasury into which the offerings were cast. Such is the nave, for the worshippers in the Christian church, at the entrance of which a chest for alms is commonly placed, to receive the contributions of the rich, for the benefit of the poorer members.

The third court was the court of the priests, into which they alone were permitted to enter. Corresponding with this we have the chancel of the Christian building, appropriated to the priests for the performance of the duties of their office, and for the administration of the communion. There were offered the propitiatory sacrifices of the Jewish ritual, and there, under the Christian dispensation, the ministers of a later creed, are accustomed to keep in remembrance the atonement of Christ.

In the temple of Solomon were cloisters for the people, and apartments for the priests; and many of our larger ecclesiastical edifices possess buildings exactly similar in their appropriation, and which doubtless, derived their origin from the temple. None of these provisions and distinctions, however, prevailed in the synagogue, which has been thought more aptly to typify the Christian Church.

The manner in which the Cohenim or priests bless the congregation is worthy of observation. Turning to the people, one of the Cohenim says, "the Lord bless thee," to which the rest respond, in the same words. During this ceremony, they place their thumbs, and two forefingers in a triangle over their foreheads, keeping their other fingers extended. This, they say, was the manner in which Moses placed his hands when blessing the people.

From this we trace the custom, in our old parish churches, of placing a triangle over the chancel. The form is retained, and wings substituted for the three extended fingers of each hand, said to represent the Holy Ghost. In the triangle thus formed, is inscribed the sacred monogram.

In the cemeteries of the Jews, the burial place of the Cohen, or priest of the lowest order, was always marked by the representation of a person in the dress of the order, pouring water from an ewer into a basin; and this, because

it was part of his office to pour water for the ablutions of the priests of the higher order. Wherever the double triangle or crest of David is found, it is generally supposed to indicate that the person, there interred, is of the tribe of Judah, and sometimes, that he is of the house of David.

In many of our cathedrals and parish churches, we find the burial places of persons of different ranks both among the nobility and ecclesiastics, distinguished by similarly appropriate devices, or by the armorial bearings of the family. The practice may, reasonably, be supposed to have had its origin in the customs of this ancient people.

CHAPTER II.

THE SYNAGOGUE.

Origin of the synagogue—Erroneous opinions—Reasons for their antiquity—Name given to the stations of the Israelites in the wilderness—When used in the Septuagint—Where erected—Numbers in Jerusalem—Their requirements—Distinction between the services of the temple and the synagogue—Why the former preferred—Institution of synagogue worship—Its obligations—Synagogues of the Levites—It was the church of the people—Governed by a council—Orders of the bench.

Of the origin and antiquity of the synagogue, learned writers are not agreed. Many contend that they had no existence until during, or after, the Babylonish captivity. This opinion has, perhaps, no better foundation than the Greek term *συναγωγὴ*, *synagogue*, from *σὺν together*, and *ἄγω I bring*;—an assembly of persons; or, the place of such assembly. The term is derived from the Greek translation of the Septuagint; and undoubtedly, was not earlier in use as applied to Hebrew congregations. But this is to little purpose. The question is;—whether the Jews had

not, from the very date of their Theocracy, assemblies similar in character to those which were afterwards denominated synagogues?

Several words in the Hebrew, designate the solemn assemblies; and most of them occur in the first eight verses of the 74th Psalm, from which we learn, that in Asaph's time, the land of Judea abounded in houses of God. In the eighth verse of that psalm, the word מוֹעֵד *moêdh*, from the root יָעַד *jaâdh*, *to appoint*, in relation to time or place;—*to betroth;—to meet together* by appointment, and generally, *to assemble*, is rendered *synagogue* in the English version; but, perhaps, improperly; the word seems rather appropriate to the tabernacle or temple, as the place of meeting between God and his people. The same remark applies still more strongly to the words מִקְדָּשׁ *mikkadesh*, *sanctuary*, from קָדַשׁ *kadhash*, *to be holy*, *consecrated*, *separated;* and מִשְׁכָּן *mishkan*, *dwellingplace*, from שָׁכַן *shakan*, *to abide*, *dwell*, *inhabit*. "Let them make me a *sanctuary*, that I may *dwell* amongst them." (Exod. xxv. 8.)

The Hebrew word which properly corresponds with the Greek *synagogue*, is קָהַל *kahal*, *to convoke*, *assemble*, *a* congregation. The name is given to several of the stations of the children of Israel in the wilderness; as *Kehelathath*, (Numbers xxxiii., 22.); *Makheloth*, (Numbers xxxiii., 25.)

The word occurs above a hundred times in the Old

Testament, and it is remarkable, that in seventy places it is translated in the septuagint by ἐκκλησία, *church*, and in thirty-seven places, by συναγωγὴ, *synagogue*.

It is therefore evident, that the translators of that version, regarded the terms *church* and *synagogue*, as synonymous.

Synagogues were erected, not only in cities and towns, but also in the country; and especially by rivers, that the Jews might have the convenience of water for their frequent washings.

Ten persons were necessary to compose a synagogue; consequently, where this number could not be found, none was built. Jerusalem contained 480 synagogues; a number which may be considered large, when compared with the numbers of inhabitants.

The chief things required in a synagogue, were— 1.—The ark or chest, made after the mode of the ark of the covenant, and containing the Pentateuch. 2.—The pulpit or desk, in the middle of the synagogue, on which the person stood, who read or expounded the law. 3.— The seats, or pews for the men below, and galleries for the women above. 4.—The lamps, to give light in the evening service, and at the feast of the dedication. 5.— Apartments for the utensils, and alms chests.

It is very important that we distinguish between the tabernacle or temple service of the Jews, and the worship of the synagogues. The synagogue service might be performed in the temple, but the temple service might not

be performed in the synagogue, nor in any place, except of divine appointment.

The two services have distinct relations. The temple service pointed to things in the heavens; to the redemption of the world; the great atonement, and intercession; and the access of the believer, in spirit, unto God.

But the synagogue is the type of the church on earth, and its services are, in substance, the same under every dispensation. They embrace the preaching of the law, and the spiritual sacrifices of prayer, of praise, and of thanksgiving unto God. Hence the synagogues are "the dwellings of Jacob," as distinguished from the "gates of Zion."[a] And, as it was required that every synagogue should be furnished with the book of the law, the prophets, and other sacred writings; so every Christian temple possesses the sacred volume.

The temple service was preferred, because it embraced the atonement and intercession of Messiah; yet as the fruit of that intercession, God graciously deigned to bless, and to accept the worship of the synagogue. Hence, David says, בְּמַקְהֲלִים *be-makheloth*, "*in the synagogues*," or in *the churches*, as Mr. Ainsworth remarks, "Will I bless the Lord."[b] And again, he exhorts all the faithful "to bless God," בְּמַקְהֲלִים *be-makheloth*, "*in the synagogues*," or churches.[c]

When the Lord proclaimed the solemn festivals to be

[a] Psalm lxxxvii, 2. [b] Psalm xxvi, 12. [c] Psalm lxviii. 26.

observed by the Jews, he commences with the holy convocation of the seventh day, as the most ancient, frequent, and, to the people, indispensable institute. The other great festivals, when all the adult males of the nation were required to appear before God, at the door of the tabernacle, or at the temple, occurred but three times a year.[a] And, as Ainsworth remarks, "they might be dispensed with for long periods, without forfeiting the divine presence. Thus the Israelites, having celebrated the passover in the second year of the Exodus from Egypt,[b] did not again observe that feast, until they entered the land of Canaan."

In like manner, the Lord dispensed with the other great annual festivals, during the journeyings in the wilderness; but rigidly exacted the observance of the Sabbath, and its holy convocations, as indispensable for the moral and religious instruction, and edification of the people.

The same intermission of the annual national festivals, and the same observance of the Sabbath, and the synagogue worship, occurred during the captivity in Babylon, and probably at other periods of Jewish history. But, at all times, the loss of the Sabbath convocations was the loss of Jehovah's presence, and ruinous to the nation.

The temple service has now been suspended for 1700 years; yet the synagogue worship remains. It is the sole

[a] Exodus xxiii, 14. [b] Numbers ix, 1—5.

pledge of hope and of restoration to Israel, still "beloved for the Father's sake."

The precept is thus introduced by Moses:—"Six days shall work be done, but the seventh day שַׁבָּת שַׁבָּתוֹן מִקְרָא-קֹדֶשׁ *shabbath shabbathon mikda kodhesh*, the Sabbath of Sabbatism, a holy convocation; ye shall not do any work, it shall be a Sabbath to Jehovah in all your dwellings."[a]

The phrase "in all your dwellings," cannot be understood of every house or family, otherwise there could be no convocation. It must be taken in the same sense as the dwelling-places of Jacob, or, in all your cities and villages, and wherever throughout the world there dwelt a sufficient number of Jews to form a convocation. Still less can we understand this convocation of the tabernacle or temple worship, that being limited to one place, at too great a distance for a weekly assembly of the nation, and forbidden by the law, which restricted the Jews to a Sabbath day's journey.

In the above passage we have, therefore, the institution of the synagogue worship, or weekly convocation. These assemblies were, doubtless, held in the camp during the journeyings in the wilderness. They were designed to fill the Holy Land; for the Sabbath day's journey being about a mile, it would require, when the country became popu-

[a] Leviticus xxiii, 3.

lous, that there should be, at least, one synagogue within every two square miles. This was not indeed the divine law, for that would appear to be more strict; "Let no man go *out of his place* upon the Sabbath day."[a] But, as they were ordered to assemble in holy convocation on the seventh day, the Hebrew doctors took upon themselves to settle the distance which might be traversed on the Sabbath, at 2000 cubits. Kimchi on Ezekiel xlviii. 7, says, that 2000 cubits are a mile, that is, an Italian or English mile. St. Luke therefore evidently talmudizes when he informs us, that Mount Olivet was "a Sabbath day's journey from Jerusalem."[b]

It was the duty of every Jewish family either to remove within the required distance, or else, to provide a synagogue for themselves, and their neighbours. And, to obviate objections on this head, the Hebrew doctors decreed, that wherever *ten men* of Israel lived, above a mile from any synagogue, they should provide one. And in all places the Jews exceedingly multiplied synagogues and schools of learning as the chief nurseries of religion.[c] Isaac Abendana, who wrote in 1689, says, "The congregation meeting in synagogues, must be composed of ten men at the least, past thirteen years of age, so that wherever so many of our nation settle into a community, they are obliged to have a synagogue."

[a]Exod. xvi. 29. [b]Acts i. 12. [c]Ainsworth on Levit. xxvi. 31.

It ought, further, to be remarked, that the *kahal* synagogue, or local church of the Jews, not being dependent on the tabernacle or temple worship, but a type of the church, it was not, therefore, subjected to the priesthood. In the forty-eight towns occupied by the Levites, they were generally pastors of their own synagogues; but not so of the synagogues of the other tribes. When the Levites went up to Jerusalem, to fulfil their appointed courses in the temple service, they had separate places for expounding the law to the people;[a] for they were the general teachers of Israel.[b] But the restriction to forty-eight towns, and their engagements in Jerusalem, rendered it impossible that they should be the pastors and teachers of the synagogues, within the other tribes of Israel. Hence the doctors of the law, and rulers or chief men of the synagogue were of Israel generally, and not of the Levitical order.

The *Targum Jerusalem* says of the Simeonites, that "they were teachers of the law, in the synagogues of Jacob, and they were the Levites in the schools of the sons of Israel," and "Daniel of Judah was not inferior to any Levite."

"The Pope, indeed, will have all his church ministers to be distinguished from the common people by the name *spiritualtie*, and *clergy* to tye learning to them; but David had his *warriers* as learned in Moses as any Levit, who by

[a]Levit. x. 11. Deut. xxxiii. 10. 2 Chron. xv. 3., xxxv. 3.
[b]Mal. ii. 7.

foresight of Christ were valiant in battel; and *Daniel* of *Judah*, with *Ananias*, *Azarias*, and *Misael*, were the glory of the world, before *Ezekiel* of *Levi* was come to *Babel;* and it would be an honourable renowne, if all of wealth and leasure were brought up in the Bible, in frame of art to know it thoroughly. *Jehosaphat's* memoriall is precious, because he sent some princes (as well as some *Levites)* to teach and preach the faith, in the synagogues of *Judah*,[a] and it is like they were all chief doctors of the high sanhedrin court." "So then the case is now clear, that *Zeliah Zibbor* was usually of *Israel*, and not of *Levi*, except in their own forty-eight towns: for the elders of the *sanhedrin* made any scholars, doctors, that they approved of for learning and for godly conversation, of any of the twelve tribes as well as *Levi*," 1652.

The synagogue was the church of the people and families of Israel. The adult males alone, were required to appear at the great festivals, three times a year before the Lord; neither the bondmen, nor women, nor children, were included in the precept; but it was otherwise in the Sabbath convocation. All classes of persons, male and female, bond and free, young and old, clean and unclean, were enjoined to worship in the synagogue. A separate place was assigned for lepers, for all classes were equally interested in the study of the law and the worship of God.

[a] 2 Chron. xvii. 7.

The synagogue was governed by a council composed of elders, generally advanced in years, and respectable for learning and piety. In the larger synagogues there were generally two chiefs; the pastor, who taught and expounded the law, and the chief ruler, who presided in cases of discipline, but did not minister in the word and doctrine. The former was called שְׁלִיחַ צִיבּוּר *Zeliach Zsibbor*, the *angel or messenger of the church.* This was the officer to whom St. John was directed to address the epistles to the seven Churches of Asia.[a] The other chief was distinguished by the Greek term of the septuagint translators, Ἀρχισυνάγωγος, *the ruler of the synagogue.*[b] Besides the two chiefs, the council was composed of *three* or *five* others; some of whom were teachers of the law, and others, simply rulers. The whole were distinguished among the Jews, as חֲכָמִים *chacamim*, wise men or sages.

This council regulated all the concerns of the synagogue; gave permission to strangers to expound or preach; and maintained ecclesiastical discipline.

The synagogue was, in fact, a court of justice, and was one of the recognized magisterial benches of the Jewish nation. The Romans stripped the Jews of the power of life and death; but left them their general laws and customs. In these privileges the Christians, whom the

[a] Rev. i. 20. [b] Compare Acts xiii. xv.; xviii. 8, and 17.; and Mark v. 22.

Romans regarded as a Jewish sect, were allowed to participate; and, when they were driven out from the Jewish synagogues, and compelled to establish synagogues or churches, for themselves, St. Paul reprehends them for resorting to the Jewish judges, and exhorts them to establish the bench in their own synagogues.

This is evidently his meaning in 1 Cor. vi. 1—6, "Dare any of you having a matter against another, go to law before the unjust;" that is, "before the unbelieving Jews."[a] "If ye have judgments," i. e. causes, questions, "of things pertaining to this life, set them to judge who are least esteemed in the Church;"[b] τοὺς ἐξουθενημένους, *those who were of the lowest order of judges;* as Dr. Lightfoot has suggested. The apostle certainly does not intend that persons of no knowledge or repute in the Church, should be constituted judges; for he immediately inquires; "Is there not a wise man (σοφὸς, corresponding with חֲכָמִים *chacamim*, the name given by the Jews to their rulers or judges,) among you? no, not one that shall be able to judge between his brethren?"[c]

The several orders of the Jewish bench were as follows, viz:—

1. The *great sanhedrin*, consisting of seventy-one elders, which presided in Jerusalem.

2. The *little sanhedrin*, in large cities at a distance from Jerusalem, consisting of twenty-three members.

[a]Verse 1. [b]Verse 4. [c]Verse 5.

3. The *bench of three*, in every synagogue.

4. The *authorized bench*, officially appointed to investigate and determine any case.

5. The *unauthorized bench*, ἐξουθενημένος, so called, because it received not its authority from the sanhedrin, but consisted of persons chosen by the parties in dispute.

CHAPTER III.

THE PROSEUCHA, OR PUBLIC ORATORY.

Circumstances under which it was established—Where situated—Described—Where referred to—Name given to it—Instance of its use.

In cities and places where the Jews were too few in number, or too poor, to erect a synagogue, they provided a proseucha, or place of prayer, generally beside a river, or running water. It consisted of a plot of ground, walled in, of the form of an amphitheatre, but without any roof or covering. It was supplied with seats for worshippers, and desks for the elders; an ark, or chest, for the books of the law; and, no doubt, some room or secure recess, in which they might be preserved.

We have a reference to such a place in the Acts of the Apostles,[a] "And on the Sabbath we went out of the city, by a river side, where prayer was wont to be made:" Οὗ ἐνομίζετο προσευχὴ εἶναι, literally, "*Where a proseucha was known to exist.*" Again, verse 16, "And it came to pass

[a] Acts xvi. 11.

as we went to prayer:" *πορευομένων ἡμῶν εἰς προσευχὴν*, *as we went into the proseucha.*

The proseucha is called *τόπος προσευχῆς*, *a place of prayer.*[a] In this sense it is used by Philo, in his oration against Flaccus, and by Josephus and others.[b] To one of these public oratories Jesus Christ repaired, when "he went out into a mountain to pray, and continued all night in prayer to God:" *ἐν τῇ προσευχῇ τοῦ θεοῦ*, "in the proseucha, or oratory of God."

[a] 1 Maccabees iii, 46. [b] Whitby. [c] Luke vi, 12.

CHAPTER IV.

THE UPPER ROOM.

Where referred to in Scripture—How separated from the Holy of Holies—Occasion of its being built—Name given to wise men—Used under the Christian dispensation—Objects of such apartments—"Upper room" of Herod the Great—Still observed in the East.

The Upper Room in point of antiquity, is the place of worship among the Jews, which next claims our attention. It is frequently referred to in Scripture. The circumstances under which the Shunamite wept for her son;—the widow of Sarepta mourned for her child;—and David sorrowed for his favourite Absalom;—all intimate the existence of these apartments, appropriated to social, or private devotion.

They were provided in the first, as well as in the second temple. In the latter, the western wall was perforated, to give access to the roof of the Holy of Holies, in order that, when repairs were executed, the workmen

could be let down by ropes, on the outside, and might not be permitted to behold the glories within.

The occasion of building this wall, is thus recorded by Josephus,—"King Agrippa built himself a very large dining room in the palace at Jerusalem, where he could lie down, and eat, and observe what was done in the temple. The chief men at Jerusalem were very much displeased at it, for it was not lawful for anything to be viewed therein, especially what belonged to the sacrifices. So they built a wall, which completely intercepted the view of the temple from the west, and this wall was the strongest defence they had against Titus."

The wall of Hezekiah's chamber had no opening to the Holy of Holies, the roof of which it immediately overlooked; and hence, when praying for restoration to health, and that he might again appear before God in his temple, he is said to have "turned his face to the wall."

The "chambers" of Daniel and Jeremiah, ought, in the opinion of a learned critic, to have been translated "upper chambers."

The Hebrews were accustomed to style their wise men, "Sons of the upper rooms," of whom it was said, "They were few in number;" and which is interpreted, that they who looked out of God's window, in the upper rooms, towards Jerusalem, were not numerous.

In the opening of the Christian dispensation, we have

many instances of the use of the "upper room," for the purposes of worship.

When our Lord gave directions to his disciples to prepare the last supper, he expressly said, "He shall show you a large upper room." In a similar apartment, the first act of the infant Church after the ascension of its founder,—the choice of Matthias, was performed.

The principal object and design of the upper rooms in the temple, and also in taverns and places of public resort, was to accommodate strangers, and the multitudes that came up to Jerusalem at the public festivals. Prayer was a serious part of the daily duty of an Israelite, and the use of these upper rooms was freely accorded for these purposes in all cities and towns, through which the families passed to the feasts of the Lord. They might also be used for any pious purpose.

When Tabitha died, she was laid in "an upper chamber," from which we may infer, that it was an ancient funeral rite, to carry up the bodies of the dead, and there compose them in a religious posture, with the face and and feet toward Jerusalem.

It might seem opposed to this, that "Peter went up to the house-top," but we must remember, that over these house-tops was commonly placed an awning or tent, to secure privacy, and protect from the rays of the sun by

day, and the beams of the moon by night; thus forming a chamber similar to those above referred to.

Josephus states "that the Herods could not enter the sacred part of the temple, and, therefore, Herod the Great passed, by an underground passage, to the eastern part of the temple, from the tower of Antonia, whence he ascended a tower which he had built at the eastern gate."

The custom is observed in the east to the present day. The lower part of the house is set apart for the horses, mules, or other animals, the upper part being, invariably, adorned with great care, because the owners can thus enjoy it, free from interruption, and from annoyance by the Turks."

CHAPTER V.

POSITION OF THEIR PLACES OF WORSHIP.

Hebrews bound to worship towards the ark—Or towards the temple—Custom of the Nazarites—Whence derived—Instances of its observance—Why adopted by the early Christians—Probable occasion of such position of the altar—Natural position in Britain.

In the temple, the Jews of old were bound to worship towards the ark. In Jerusalem, they turned towards the temple; and in whatever distant part of the earth they might reside, they directed their faces in worship, towards the Holy Land, in which the temple stood.

It is noticed by an ancient writer, that "the Nazarites worship towards the east; the Jews towards their own country." It should be admitted, however, that this practice of worshipping towards the east, prevailed only in those countries which lie *west* of the Holy Land.

The origin of this custom was derived, probably, from the prayer of Solomon at the dedication of the temple. "What prayer and supplication soever be made by any

man, or by all thy people Israel, which shall know every man the plague of his own heart, and spread forth his hands *toward this house:* then, hear thou in heaven thy dwelling place, &c."[a] Or, as is given in another version of this prayer, "If they return to thee with all their heart, and with all their soul, in the land of their captivity, whither they have carried them captives, and pray *toward their land*, which thou gavest unto their fathers, and the city which thou hast chosen, and toward the house which I have built for thy name."[b]

When Daniel was in Babylon, we are told that "he prayed three times a day, with his windows open, in his chamber *toward Jerusalem.*" Upon this was founded an order of the old Talmudists, that no man should pray but in rooms which had windows or holes in the wall, opening towards the holy city: this custom was duly observed by Sarah, the daughter of Raguel, who went into her upper room, and prayed, turning herself to the window, opening towards Jerusalem.

Among the early Christians, many reasons were urged for a corresponding disposition of their churches. It was said, that, in the east, the star appeared to the magi;—that, in that part of Bethlehem the Saviour was born;—that, according to one of the old traditions, even in his tomb, which looked to the east, he was buried with his

[a] 1 Kings, viii. 38. [b] 2 Chron. vi. 38.

face and feet towards the same part of heaven; and—that the last act of his life on earth, his ascension to glory, took place in that hemisphere.

They add, this being the case, he will again come in the same direction; while, as respects his human nature, he has his seat peculiarly in the eastern part of heaven, and sitteth with his face towards this world, therefore, to pray and worship in that direction, is to pray and worship directly towards the Saviour.

It was, doubtless, in accordance with these sentiments, that the altar in the Christian church, was directed to be placed at the east end, and the seats so arranged that they who prayed might do so with their faces eastward.

But the question very naturally suggests itself, whether the temples erected in Italy were so built on account of these traditions, or, from the fact of Jerusalem, the scene of the occurrences of the New Testament record, lying east of that country. The probability is, that it arose from the veneration of the early Christians for the place signalized by events, not only unparalleled in the history of the world, but, fraught with consequences so important to the destinies of the whole human family.

It is much more probable, that the practice of worshipping towards the east, denotes the expectation of the universal Church, who wait the second coming of Christ, that, in accordance with the apocalyptic vision "he shall

ascend from the east;"[a] and shall enter the temple of Ezekiel by the eastern gate.[b]

If, in Britain, we yield to the mystic sense of the eastern aspect, we should place our ecclesiastical edifices, rather in a south-eastern, than in any other direction.

The synagogues of the ancient people are places of peculiar interest to every reflecting mind. Many thousands of generations have passed away since their first institution, yet they still continue, and the same ritual which was ordained by Omniscience, amid the thunderings of Sinai, has continued in varied climes down to the present time.

[a]Rev. vii. 2. [b]Ezek. xl. 6.

CHAPTER VI.

SYNAGOGUES IN ENGLAND UNTIL A.D. 1291.

Two divisions of Jews in England—First resided here A.D. 750—How regarded by Edward the Confessor—William the Conqueror—Their residences, at Oxford—The first synagogue there—The Jewerie in London—Their only burial ground described—Afterward one at Oxford—High priest appointed temp. King John—The Jewerie near the tower—New synagogue—When taken from them—Banished by Edward I.

Passing from the consideration of those places wherein the ancient people were accustomed to worship in their own land, we come now to advert to their residence in England, and the buildings erected by them, for the purposes of religion.

It will be necessary to premise, that there appears to have been two distinct divisions of the people in this country, the history of the one terminating with their banishment by Edward I.; and that of the second commencing with the visit of Rabbi Manasseh Ben Israel, to England, in A.D. 1655.

We have evidence of their residenee here in A.D. 750, from the canons of Ecbright, Archbishop of York, issued in that year, which contain an injunction that "no one should *Judaize* or presume to eat with a Jew." In the history of Croyland abbey, mention is made of a charter granted by Whitgift, King of the Mercians, to this foundation, which confirmed all gifts bestowed upon it at any time by his predecessors or their nobles, "or by any other faithful Christians, or by *Jews*."

Under Edward the Confessor they were regarded as subjects to the immediate authority, and claimants upon the special protection, of the king.

William the Conqueror, encouraged them to come and settle in the land of his conquest, and it is generally supposed, some town was allotted to them for residence, the name of which has been lost in the lapse of time.

In Wood's History of Oxford, it is asserted that numbers of them resided in that city in A.D. 1076; and that shortly afterwards they possessed most of the houses in St. Edward's and St. Aldgate's parishes there, which, from this circumstance, were called Great and Little Jewries. Some of their houses at Oxford were also called "halls" on account of scholars resorting thither for instruction, and were known by the name of Moysey's hall, Jacob's hall, and Lumbard's hall.

Here was the first synagogue upon record; but there

was one in London very shortly after this date. The Jewrie there, extended along both sides of what is now called Cateaton street, from St. Lawrence lane and the church of St. Lawrence on the west, to Basinghall street and Old Jewry on the east. It extended at least as far south between the Old Jewry and Ironmonger lane, as Church lane. The synagogue is said to have stood at the north west corner of Old Jewry.

They enjoyed considerable favour under the first three Norman kings, during which period, doubtless, they laid the foundation of their subsequent wealth.

This seems to have alarmed the clergy, since we find that in the tenth year of Henry I., A.D. 1110, the abbot of Croyland sent some monks to Cottenham and Cambridge, to preach against them.

From the accession of king Stephen to the year A.D. 1177, they were subjected to continual annoyances, fines, and false accusations, but, in this year, they were relieved from one of their greatest grievances, that of only being allowed one place for burial, whither they were compelled to bring their dead from all parts of the kingdom.

This was in Red Cross street, London, on the west side of St. Giles' churchyard, up to the said cross, where, according to Stowe, "there be many houses builded onward, with divers alleys, turning into a large plot of ground, of old time called the Jew's garden, as being the only place appointed them in England, wherein to

bury their dead, till the year A.D. 1177, the twenty-fourth, Henry II. The plot of ground remained to the said Jews till the time of their banishment from England, in A.D. 1291, and is now turned into fair garden plots and summer houses for pleasure. It is now called Jewin street, being a continued street of houses on each side of the way, and leadeth out into Aldersgate street."

After this time they obtained permission to purchase ground for the burial of their dead, near the different towns in which they resided, and, accordingly, had one at Oxford, where the tower and south side of Magdalen college now stands. "This," says Wood "was afterwards taken from them, and they then used, for the same purpose, a piece of land now occupied by the Botanic garden.

In the reign of Richard I., we find them living at Stamford, Lincoln, and Norwich, and suffering from the ravages of the Crusaders, then about to set forth for the Holy Land.

During the former part of the reign of King John, they seem to have gained the favour of the monarch, and obtained from him permission to appoint a high priest of England, which appointment was confirmed by royal charter.

The person thus invested with that high dignity, was James, the priest of London, to whom every facility was granted for discharging his duties.

But this state of things did not long continue. The

Jews felt, in the exactions levied upon them, the full effects of the king's vacillating character; and the barons, on their way to Runnymede, while remaining in London, broke into, and pulled down the houses of the Jews, and used the stones with which they were built, to repair the walls of the city. One of these remains was found some few years ago, upon pulling down Ludgate; with a Hebrew inscription upon it "R. Moseh the son of R. Isaac the learned."

While Henry III. swayed the sceptre they seem to have been free from persecution, save when the clergy, by fulminating against them the terrors of the Church, subjected them to annoyance from the civil power. They possessed, about this time, another "Judaismus" somewhere in the liberty of the tower, as Maitland conjectures, near the place afterwards called by corruption of language "Hangman's Gains." In the early part of this reign, encouraged by the comparative freedom which was permitted them, they ventured to build, in London, a synagogue which surpassed all the churches in the city, in stateliness and magnificence. No sooner, however, was it completed than it was taken from them, granted to the brothers of St. Anthony of Vienna, and afterwards dedicated to the Virgin Mary. The synagogue they had previously possessed in Old Jewry, and which was the first erected in London, was taken from them in A.D. 1264, upon the complaint of

the friars penitent, "that they could not consecrate the elements in quiet, on account of their howlings;" a complaint which probably led to the enactment subsequently made, that, in their synagogues, they should pray with a low voice, according to the rites of their religion, so that Christians might not hear them.

Under Edward I., specious hopes were held out to them of countenance and encouragement, but only to end in disappointment, and terminate in their banishment from the country, which event took place A.D. 1291.

CHAPTER VII.

SYNAGOGUES IN ENGLAND FROM A.D. 1291 TO THE PRESENT TIME.

Petition of Rabbi Manasseh Ben Israel—Negotiation broken off—First Portuguese synagogue—Their schools—First German synagogue—The building described—Prayer for the Queen and Royal Family—Present Portuguese synagogue—Incident attending its erection—Present German synagogue—Description of the edifice—St. Alban's place—Maiden lane—The Hamburgh and Polish synagogues—Those at Norwich, Portsea, Brighton, Liverpool, Bath, and Ramsgate—Conclusion.

THE Jews continued in exile for 350 years, when Rabbi Manasseh Ben Israel addressed a petition to the Protector Cromwell, on behalf of his brethren. In this document, they asked for liberty to return to England; that they might build synagogues; have a cemetery; trade freely; determine their differences according to the Mosaic law; and that all laws against them might be repealed.

It is also asserted, that they offered to pay in return for these privileges, the sum of £500,000, provided the Bodleian library, at Oxford, was made over to them, and they were permitted to take possession of St. Paul's cathedral as a synagogue. The Parliament, however, demanded £800,000, and the negotiation was, therefore, broken off.

There can be no doubt that there were Jews in England during the interval between the first and second divisions of which we have spoken, but they do not appear to have possessed any "jewerie" or publicly organized congregation. They probably met secretly, and by communicating to their brethren in Holland the favourable appearance of the political horizon, induced them to take measures for obtaining permission to return to this country.

The Commonwealth, however, refused to give any formal sanction to their return, but it seems to have been tacitly assented to.

THE FIRST PORTUGUESE SYNAGOGUE.

In A.D. 1656, the first Portuguese synagogue was erected in King street, Duke's place, which seems only to have been occupied about fifty years, and where for some time, the only organized congregation of Jews in London, was accustomed to assemble.

Their attention seems to have been early directed to

the cause of education, and in A.D. 1664, a school was founded, for the purpose of giving instruction to the children of their poorer brethren, which was called, in the Hebrew, "the Tree of Life." This, the parent of a long line of institutions for the benefit of their race, in every department to which the hand of charity can extend its aid, was reformed by Mr. Mocatta, in A.D. 1821, and called "the Gates of Hope."

THE FIRST GERMAN SYNAGOGUE.

The first German synagogue, also in Duke's place, was built in A. D. 1691, and occupied until A. D. 1790, when the present edifice was erected.

It is generally called the *Great* synagogue, and is a substantial building, entered by gates and a portico. There is a gallery round the sides, and also in the recess opposite the ark. The centre of the building, between that and the pulpit, is occupied by benches for seats, which was also the custom in the earlier Christian churches. On the galleries are inscribed the names of benefactors to the synagogue for many years back. Upon the walls at the east end, is inscribed the decalogue and the following prayer for the Queen and Royal Family.

"May He who dispenseth salvation unto kings, and dominion unto princes, whose kingdom is the kingdom of the whole universe, who delivered his servant David

from the sword of destruction, who maketh a way in the sea, and a pass in the mighty waters; may He bless, preserve, assist, aggrandize, and elevate to the highest degree, our most gracious sovereign lady Queen Victoria; Adelaide, Queen Dowager; and all the Royal Family. May the supreme King of kings, through His mercy grant her life, preserve her from all sorrow and grief, and save her from all danger; subdue nations under her feet; cast her enemies down before her, and cause her to be successful whereuntosoever she may tend. May the supreme King of kings in His mercy inspire her heart, and those of her counsellors and nobles, with benevolence towards us and all Israel. In her days, and in ours, may Judah be saved, Israel dwell in comfort, and the Redeemer come to Zion. Oh! may such be the Divine will! and let us say, Amen!"

The ark is approached by steps, and surrounded by a railing, similar to those of the communion table in the Christian church. Massive candlesticks are placed at intervals, which, in their proportions assimilate to those of the Roman Catholic church. There is a lamp at the entrance of the building, which according to custom, is kept continually burning. The building is lighted by chandeliers suspended from the roof, which, with the galleries, is supported by massive pillars of the Ionic order of architecture.

This has always been considered the principal synagogue among the German Jews, in Great Britain.

THE PORTUGUESE SYNAGOGUE.

In A.D. 1701, the congregation of Portuguese Jews, which had hitherto met in Duke's place, erected the present commodious building in Bevis Marks. It differs but little in its arrangements from the one just described, but the roof is greatly admired.

In erecting this edifice, a beam was required for the roof, so large, that none could be found of sufficient size, in the general resorts of the trade. Prince George, being appealed to, ordered the different dockyards of the country to be searched, and one of the required dimensions being found at Deptford, it was presented to them for that purpose.

GERMAN SYNAGOGUES.

There was a German synagogue in Leadenhall street, built A.D. 1776, but removed to St. Helen's place on the erection of that edifice, in A.D. 1838.

This elegant building, built upon the plan of the Basilica, is 72ft. in length, its extreme width 54ft., or between the galleries 32ft., and the extreme height 45ft. The galleries are well executed, the seats being concealed from view, while the handsome railing in front adds to the architectural effect. The pavement of the ark, corresponding with the altar in the Christian church, slightly raised above the floor of the synagogue, is of fine veined Italian mar-

ble. The lower portion of the alcove, in front of which hangs a rich velvet curtain, emblazoned with a crown and fringed with gold, is fitted up with recesses for the books of the law, and these are inclosed with doors of solid mahogany beautifully polished.

Above, between the rich Italian Doric, and Corinthian columns, are three arched windows filled with stained glass, of an arabesque pattern. The centre one has the name of Jehovah in Hebrew characters, and the tables of the law. On the frieze is also inscribed in Hebrew characters, "Know in whose presence thou standest." On either side of the ark is an arched panel, containing prayers for the Queen and Royal Family, one in Hebrew and the other in English. The rich decorations of fruit and flowers, the massive gilt chandeliers, the great amount of gold used in the capitals of the pillars, and lattice work of the galleries, combine to give to the edifice an appearance of exquisite beauty, and to render it one of the best specimens of architecture which the metropolis can produce.

The German synagogue in Maiden lane, consecrated A.D. 1821, is built in the form ordinarily adopted in these buildings, and capable of containing about 150 persons.

The German synagogue in St. Alban's place, was consecrated A.D. 1826, having been removed from Benet's place, where it had existed for many years previously. It is a commodious and well lighted edifice.

THE HAMBURGH SYNAGOGUE.

This place of worship, situated in Fenchurch street, was built A.D. 1726. In its general character it partakes of the ordinary arrangements already referred to.

THE POLISH SYNAGOGUE.

Has been opened but recently for the use of those nations of Poland, who prefer associating with their own countrymen. It is a small building situated in Leadenhall street.

PROVINCIAL SYNAGOGUES.

One of the earliest synagogues in the provinces, appears to have existed at *Norwich*, which was one of the few towns of the empire, where members of that nation were permitted to reside. Upwards of a century ago, there existed a very large edifice, occupied as a place of worship by the members of this body, but every vestige of it has been swept away in the changes which the lapse of time has rendered necessary. The present building was erected in A.D. 1827, but being found too small for the purposes of worship, they have been compelled to take measures for the erection of an edifice more suitable to their wants. Such a building is now being erected in the Roman order, and capable of containing upwards of 200 persons.

At *Portsea*, a synagogue was founded A.M. 5502—1742, which was situated in White's row, and rebuilt A.M. 5540—1780, on a larger scale.

The interior is well fitted up, and arranged upon the plan generally adopted in these edifices. The ark is of solid mahogany, surrounded by rails of the same material; and formed without the use of a single nail. Several silver ornaments for the tables of the law, have been presented at different times by members of the congregation.

The burial ground, situated on its original site, has been twice enlarged; it has a dead house within the walls, upon the roof of which is a room for men to watch after the burial of any individual.

Like the synagogues of the metropolis, many benevolent societies are supported by the members, and by assistance from other denominations.

A synagogue existed in *Brighton*, in A.D. 1789, which was held in a temporary building, but in A.D. 1823, the Hebrews residing in that town, erected a spacious and commodious building in Devonshire place, which has since been enlarged. It is entered by an elegant façade, and the interior, which is capable of containing about 200 persons, is arranged in a similar manner to the London synagogues.

That at *Liverpool*, situated in Seel street, bears date A.M. 5568, A.D. 1808.

The building has a handsome stone front, with a pediment supported by four three-quarter pillars, of the Ionic order. It is 52ft. by 33ft. in the interior, and lighted by eight windows. The gallery for the females is placed over the entrance, and opposite the ark. The ark, in which are deposited the scrolls of the law, is approached by a flight of steps, and enclosed by mahogany folding doors, surmounted by the decalogue in Hebrew characters. The roof is lofty and arched, and the seats ranged on either side, with the reading desk in the centre.

Prior to the erection of this edifice, the congregation used to assemble in a building in Frederick street, now used for meetings of members, &c. There is also a tastefully built burial ground, for the resting place of the members.

At *Bath*, the community had a room in which divine service was performed, about the year A.D. 1818, which they continued to occupy till A.D. 1842, when the building, now used, was consecrated for that purpose.

At *Ramsgate*, by the liberality of Sir Moses and Lady Montefiore, the first synagogue ever known in that town, was erected A.M. 5593, or A.D. 1833; which is considered the handsomest of those erected in the provinces. It is entirely supported by the munificence of the founders.

Such is the brief outline of some of those edifices, which the ancient people occupy for the purposes of religious worship in this country. The whole number occupied

by them is thirty-nine; one for the use of the British Jews, hitherto assembling in Burton crescent, having been opened, since these pages went to press, in Margaret street, Cavendish square, an account of which is added in the Appendix. Amidst all their trials, difficulties, and persecutions, they have still maintained that worship, have diffused abroad their charities, and have contributed, in very many instances, to swell the ranks of the most munificent benefactors to other institutions, whose objects are the amelioration and the welfare of their fellow-citizens. In the different synagogues of London, besides supporting their ministers, upwards of £20,000, is annually dispensed in charities to their poorer brethren; while institutions, giving education to the young, shelter to the aged, relief to the unfortunate, or health to the sick, shed their benign influence over the career of the sons and daughters of Abraham.

Cultivating more and more this spirit of universally diffusive benevolence, let us strive to emulate them in their zeal for the honour of their religion, which prompts them to such noble and generous sacrifices.

CONCLUSION.

A mighty change has taken place in this country during the present century. Men are now desirous of cultivating the arts of peace rather than those of war;

ignorance, though still too prevalent, is no longer, the condition of the majority of the population; but knowledge and religion, handmaids in the cause of philanthropy, have attached to their train the votaries of science. The effect has been to give to religious principle, a control over the masses of the population, to promote general education, to exalt the character of the country, and to save it from the wild desolations which now ravage the continent of Europe.

All ranks of religionists, with one or two exceptions, begin to vie one with another, in the erection of edifices more appropriate to the service of God. The enlightened spirit of the age disapproves of the state of things which has long continued, and a new tone is given to the architecture of the Christian church.

The requirements of the various religious bodies differ, but the spirit is the same. Those of the church are, in many important respects, fixed by law, while those of the chapel depend upon the will of the people.

"In every church there shall be a font of stone to be set in the ancient usual place; in which font only, the minister shall baptize publickly.[a] Again, in the church, convenient and decent tables are to be provided for the celebration of the holy communion, which shall from time to time be kept in sufficient and seemly manner,

[a] 81st Canon.

and covered in time of divine service with a carpet of silk or other decent stuff, thought meet by the ordinary of the place, if any question be made of, and with a fair linen cloth at the time of the ministration, as becometh that table, and so stand, saving when the said holy communion is to be administered, at which time the same shall be placed in so good sort within the church or chancel, and the ten commandments be set up on the east end of every church and chapel, where the people may best see and read the same, and other chosen sentences written upon the walls of the said churches and chapels in places convenient: and likewise, that a convenient seat shall be made for the minister to read service in;[a] also a comely and decent pulpit to be set in a convenient place within the church;[b] and a strong chest with a hole in the upper part thereof, having three keys; of which one shall remain in the custody of the parson, vicar, or curate, and the other two in the custody of the churchwardens for the time being; which chest they shall set and fasten in the most convenient place, to the intent the parishioners may put into it their alms for their poor neighbours.[c]

Two parts are also essential to a church, a chancel and a nave. Either, in the absence of the other, ceases to form a characteristic building connected with the

[a]82nd. Canon. [b]83rd. Canon. [c]84th. Canon.

establishment. The church, in fact demands a well-defined chancel, and requires the edifice to be divided into two parts typical, respectively, of the church-militant and the church-triumphant. The sedilia for the priests, the piscina, the crypt, the locker, all form the peculiarities of a church, but of which a chapel is necessarily destitute.

The dissenter, on the other hand, makes preaching so important a portion of every service, as to require the pulpit to be placed where the congregation can most conveniently hear the sermon. The sacraments not being viewed in the same aspect as by the Church, no font is placed at the entrance of the building, nor is any altar required by those who regard the Lord's Supper as rather a communion than an administrative ordinance.

The choir-vestry, the robing room, and many other offices required in churches, are superseded in the case of chapels by other arrangements peculiar to the discipline, objects, and interests of a dissenting congregation. Provision is required, amongst the Wesleyans especially, for more limited and social worship than that of the general congregation; and for numerous festival occasions, and charities, in which they take interest.

The space between the floor and the foundation, which in the church is generally appropriated to the interment of the dead, is, frequently, in the chapel, devoted to schools for the instruction of the young. But now, when the voice

of the nation condemns such interments, it is a matter for consideration, how far the same plan might not, in many localities, be adopted in churches of the Establishment.

Let us also remember, that buildings of the magnitude or costly character of the mediœval period, can neither be required nor desired in the present day, nor can we anticipate, that means will be furnished for a repetition of the glorious fabrics to which we refer.

British christianity is essentially diffusive in its character and expansive in its objects, and, so far from desiring to keep their charities at home, the different religious bodies have laboured to diffuse it abroad. During the present century no less a sum than 11,000,000 sterling, has been expended in disseminating the Gospel *abroad*;[a] of which not more than one-sixth was contributed during the first twenty-five years.

With means so divided, and a charity so expansive, few congregations would be willing to expend the whole of their funds on an object so exclusively local. A just medium will be sought. Wealthy congregations, whilst they acknowledge the duty, and husband the means, of assisting the weak, and fulfilling all the obligations of Christian charity, will not however, feel themselves excused from erecting places of worship not only commodious and respectable, but in some measure worthy of Him, whose name they record. The palaces of the nobles, and

[a] See Appendix.

the residences of our worthy citizens, must ever condemn the erection of houses mean and contemptible, for the service of religion.

Experience already sufficiently proves that chapels, in the pure and correct Gothic style, may be erected at about the same cost as in the Grecian and Roman character.

No style of architecture is better adapted for places of worship, in small villages, accommodating from forty to 200 persons, than the Norman, characterized by its thick walls, and very small projection of buttresses. It is worthy of remark, that those at Lincoln, which have perhaps the greatest projection, do not exceed nine inches. The thick walls, with limited perforations for windows, peculiar to this style, are best suited to secure equilibrium of temperature; — the comfort of coolness in the hottest summer, and considerable warmth in winter. The greatest width required for this class of buildings is about 17ft., which would be sufficiently lighted by the narrow windows of this period.

For edifices of larger dimensions, the early English, the Decorated, and the Perpendicular styles may be used, the choice being dependent in some degree upon situation, and on any peculiar circumstances which the judgment of the architect should determine.

A low opinion would appear to have prevailed, that the science of architecture requires no more attention than

that of the ever ready and self-sufficient adventurer. To attempt a refutation of this error would prove an unworthy task. Its folly is too conspicuous in all parts of the country. If the master mind of the architect, planning, directing, and controlling the whole, be wanting; — if he who has made the classic monuments of every age the subjects of his daily study, and gained experience by practice, be not there to restrain uneducated genius, or presumptuous confidence; — we can have little reason to expect a building that shall prove creditable to the proprietors, or ornamental to the neighbourhood.

These considerations will have their due weight and influence upon those who may contemplate the erection of places for public worship in their different localities, and in a few years we shall see the architecture of the entire country in no degree inferior to that by which the structures of our national Church have been for ages adorned and beautified.

The great leaders of the Reformation were not slow to perceive, that one of the strongest supporters of the Papacy lay in the majesty and magnificence of her cathedrals and churches.

Impressed with this fact, our puritan fathers directed their zeal against those splendid houses and establishments which Henry VIII. had dismantled of their wealth. The excess of their zeal was condemned by posterity, and

since the Restoration we have, perhaps, been in danger of forgetting that there may subsist in the architecture, as well as in the creed of the Church, a real and effective spirit of Popery. This truth, however, has been lamentably forced on public attention within the last few years.

For a long period, the professors of the corrupted faith in Britain, have been content to worship in buildings of modest form and moderate size; as became a sect discountenanced by the nation. But now, when the liberality of the present age has made *toleration* an *offence*, and when all creeds claim to be equal before the law, Rome, the most intolerant of all Churches, with undoubted consistency, lifts her head and claims her ancient precedence.

As a first step, the importance of which is deeply felt, her partizans in this country demand, not indeed, as yet, the surrender of the abbeys and cathedrals, which have for centuries been restored to the purer faith of the Establishment, but corresponding erections, which may vie with Salisbury and York in external grandeur, and place the Legate of Rome on a level, at least, with the temporal head of the Church of England, on British ground.

It were not an unnatural result, if the effects of a thousand publications in furtherance of these views, which have lately issued from the press, should be to revive something of the spirit of the Puritans:—or, rather, if

the Protestant spirit of the nation should conceive an alarm, lest the controversy between a pure and corrupted faith, should thus come to be decided, not on its own merits, but by the influence of imposing grandeur and mysterious awe, on the minds of the ignorant and superstitious.

The author of a work on ecclesiastical architecture, is not likely to overlook a subject of this nature. It is one on which many classes of Dissenters are in danger of falling into the error of their puritan and nonconformist forefathers. They may be tempted, perhaps provoked, to look almost exclusively at the spiritual nature of religion, and to become regardless of what is due to the external church. A vast number of persons are found to contend for plainness and simplicity in places of public worship; and the temptation to listen to such persons is great, in proportion to the saving of expense, and the sacrifices due to a just provision for the worship of God.

But if the principle be carried too far, the error will be a serious one. Rome will not spare her children and votaries, the exactions required for her own aggrandizement. The laws present no obstacle now, to her onward progress. If then, Protestant architecture should recede, or fail to be cultivated, we shall, ere long, find the Papacy enshrined in splendid temples, commanding reverence and respect from every beholder, while the Protestant faith will

languish in houses, which, in comparison, will be regarded as mere barns and hovels. If the senses of mankind be really an inlet to the understanding and the heart, why should Rome be left in exclusive possession of this key; and why should it be recklessly abandoned by the professors of the Protestant faith?

The just and only rational principle to be laid down, and followed on this subject is,—not indifference to the architectural beauty and magnificence of our churches; but that the Protestant temples should be truly, and strictly Protestant, in character, disposition, and ornament. It is the Papacy and its superstitions, and not architecture, with which we should war. The various orders of the science belong to no particular Church. And, if in adaptation and use they have been perverted, let us reclaim them to purity of design and application, and not abandon them to superstition; and by this means, they will cease to be powerful auxiliaries of evil, in proportion as they are exhibited as the sanctified repositories of truth.

APPENDIX.

TABLE OF ARCHITECTURAL WRITERS, ARCHITECTS, AND THE PRINCIPAL EDIFICES ERECTED DURING THE DIFFERENT CENTURIES.

BEFORE CHRIST.

Those marked *a* are still extant.

	Architectural Writers.	Architects, Eminent.	Edifices.
Noah 2400			
2300			Tower of Babel
Menes 2200			
Abraham 2100			Pyramids
2000			
1900			
Joseph or Chephren Amos or Cheops 1800			Pyramid Pyramid
1700			
1600			Arch
Sesostris 1500	MOSES *a*	Beseleel	Pyramid Temple at Karnak Tabernacle
1400			Labyrinth at Thebes

Troy taken 1300			Dedalus		Labyrinth of Crete
1200					Treasuries
1100	SOLOMON *a*				Temple at Jerusalem
Shishak spoils Jerusalem 1000					
Homer Hesiod 900					
Ezekiel 800	Theodorus		Rhoccus		Temple of Juno at Samos Labyrinth of Lemnos
700			Agamedes Zoilus	Trophonius Rholus	
Ezra	Silenus Phileos		Porinos Terchesius	Antimachides Pytheus	Temple of Pallas at Priene Temple of Jupiter Olympius at Athens
600	Ctesiphon	Metagenes			Temple of the Ephesian Diana
Thucydides Herodotus	Satyrus Argelius Hermogenes	Phyteus Philo			Mausoleum in Caria Temple of Bacchus at Teos
500	Theodorus Ictinus	Agatarchus Carpion	Mnesicles Callicrates	Agaptus Libon	Propylæa Theatre Parthenon
400	Euphranor Silanion Pollis Demophilos Nexaris	Sarnacus Melampus Leonides Sheocydes	Andronicus Pheax Denocrates Callias Mnesthes	 Callimachus Archias Paeonius	Tower of the Winds Buildings at Agrigentum Corinthian Cap Temple of Apollo at Magnesia

	Architectural Writers.	Architects, Eminent.	Edifices.
300		Polycletus Sostratus	Theatre at Epidaurus Pharos at Alexandria
200		Cosutius	Temple of Jupiter Olympius at Athens
Diodorus	VITRUVIUS *a* Fussitius	Cyrus Saurus Batrachus Valerius	Basilica at Fano
100		Mutius Hermodorus	Temple of Honour and Virtue Temple of Jupiter Stator

AFTER CHRIST.

	Architectural Writers.	Architects, Eminent.	Edifices.
Strabo Pliny Plutarch 100	Columella *a* Frontinus *a*	Vitruvius Cerdo Celer Severus Rabirius	Baths Amphitheatres
Pausanias Luian Dionysius 200		APOLLODORUS Hadrian Detrianus	Forum of Trajan Temple of Venus and Rome Moles Hadriani Temple at Balbec
300			

Eusebius		Metrodorus	
400		Alipius	Temple at Jerusalem
500			
		Anthemius	
600		Isidorus	St. Sophia
700			
800			
900		Romualdus	Cathedral of Rheims
1000		Elphege	Crypts of Winchester Cathedral
		Buschetto	Domes of Pisa
		Mauritius	Old St. Paul's
		Lanfranc	Choir of Canterbury Cathedral
		De Carilelpho	Durham Cathedral
1100		Losinga	Norwich Cathedral
		Dioti Salvi	Baptistry of Pisa
		Roger	York Cathedral
		Normannus	Lincoln Cathedral
1200		W. Senensis	Canterbury Cathedral
		Troteman	Wells Cathedral
		Poore	Salisbury Cathedral
		ERWIN VON STEINBACH	Minster of Strasburgh
		Louton	Lichfield Cathedral
1300		Arnolfo	S. Maria del Fiore
		Agostino da Siena	Cathedral at Siena
		Walsingham	Ely Cathedral
		Walter	St. Stephen's Chapel
1400		Wykeham	Windsor

	Architectural Writers.	Architects, Eminent.		Edifices.
1500	Alberti *a* Cataneo *a*	Bruneleschi Cesare Cesariano Reginald Bray		Cupola of S. Maria St. Francis at Rimini Milan Cathedral Henry VIIth's Chapel
1600	Philibert de Lorme *a* Sansovino *a* Serlio *a* Vignola *a* Palladio *a*	Bramante Peruzzi San Gallo De Lescott	Rafaelle San Michel Michelangiolo	St. Peter Cupola of St. Peter
1700	Scamozzi *a* Wotton *a* Inigo Jones *a* Perrault *a* Christopher Wren *a*	Bernini	Borromini	Whitehall Façade of the Louvre St. Paul's
1800	Blondel *a* Chambers *a* Ware *a*	Mansart Vanburgh Hawksmoor Gibbs Perronet	Soufflot	Blenheim House Somerset House

TABLE

OF THE STYLES OF ARCHITECTURE IN ENGLAND, AND THEIR DURATION.

ANGLO-SAXON	From A.D. 600 to A.D. 1066.
ANGLO-NORMAN . . .	From A.D. 1066 to A.D. 1159; during the reigns of William I. & II., Henry I., and Stephen.
TRANSITION	From A.D. 1159 to A.D. 1189; during the reigns of Stephen and Henry II.
EARLY ENGLISH OR FIRST POINTED	From A.D. 1189 to A.D. 1245; during the reigns of Henry II., Richard I., John, and part of Henry III.
TRANSITION	From A.D. 1245 to A.D. 1272; remainder of Henry III.
DECORATED OR SECOND POINTED	From A.D. 1272 to A.D. 1351; during the reigns of Edward I., II., & III.
TRANSITION	From A.D. 1351 to A.D. 1377; remainder of Edward III.
PERPENDICULAR OR THIRD POINTED	From A.D. 1377 to A.D. 1458; during the reigns of Richard II., Henry IV., V., and VI.
TRANSITION	From A.D. 1458 to A.D. 1485; remainder of the reign of Henry VI, Edward VI., and Richard III.
TUDOR	From A.D. 1485 to A.D. 1546; during the reigns of Henry VII. & VIII.

EXAMPLES

OF THE DIFFERENT STYLES OF ARCHITECTURE FOUND IN EXISTING ECCLESIASTICAL EDIFICES IN ENGLAND.

ANGLO-SAXON.

St. Giles', Great Maplestead
Holy Trinity, Colchester
Holy Trinity, Deerhurst
St. Andrew, Miserden
Holy Rood, Daglingworth
St. Peter and Paul, Albany
St. Mary, Stoke Dabernon
St. —— Worth
St. —— Sompting

ANGLO-NORMAN.

Adel, Yorkshire
Stetley, Derbyshire
Melbourne, Ditto
Castle Rising, Norfolk
St. Peter's, Northampton
Tutbury, Staffordshire
Newbold, Yorkshire
Iffley, Oxfordshire
Orford chapel, Suffolk
Sherburne, Yorkshire
Lastingham, Ditto
Thorney abbey, Cambridgeshire
Christchurch, Hants
Barfreston, Kent
Stewkley, Bucks
Wenlock, Shropshire
Buildwas abbey, ditto
Tickencote, Rutlandshire
Coniston, Yorkshire
South Ockendon, Essex
Essendine, Rutland
New Shoreham, Sussex
Binham, Norfolk
Mintling, ditto
White Colne, Essex
Little Braxted, ditto
Sangford, ditto
Blackmoor, ditto
Ketton, Rutland
St. Nicholas, Leicester
St. Lawrence, Upton
St. Mary's, Stourbridge
St. Marvenna, Morweastow
St. German's
St. John, Chester
St. Lawrence, Frodsham
St. Andrew, Babbington

St. Andrew, Steetley
St. Michael, Pleasley
St. Cuthbert, Billingham
St. Peter, Monkwearmouth
St. Botolph, Colchester
St. Mary, East Ham
St. Nicolas, Castle Hedingham
St. Mary, Tewkesbury
Holy Cross, Bury
All Saints, Hertford
St. Margaret, Fletton
St. Margaret, Cliff
St. Mary, Barfreston
St. Mary, Wymondham
Holy Cross, Binham
All Saints, Walseken
St. Ethelred, Norwich
St. Nicholas, Twywell
All Saints, Earl's Barton
St. Giles', Northampton
St. Mary and St. Cuthbert, Worksop
St. Mary, Iffley
St. Peter, Cassington
St. Peter in the East, Oxford
St. Mary, Pyrton
St. Thomas, Goring
St. Michael, Begbrooke
St. Mary, Kirtlington
St. Mary, Crowmarsh Gifford
St. Mary, Kirkdale, York
St. Mary, Lastingham
St. Michael, New Malton
St. Mary, Whitby
All Saints, Goodmanham
St. Nicholas, Newbold
St. Nicolas, Grimstone
St. Botolph, Bossall
St. Mary, Riccall

TRANSITION FROM NORMAN TO EARLY ENGLISH.

St. Thomas, Ramsey
St. Andrew, Allwalton
St. Augustine, Woodstone
St. James, Hemmingford-grey
St. Augustine, Northbourn
St. Lawrence, Margate
St. John, ditto
St. Andrew, Buckland
St. Stephen, by Canterbury
St. Sepulchre, Northampton
St. Luke, Spratton
St. Mary, Tansor
St. Mary, Duddington
St. Mary, Roade

Hartlepool, Durham
Gateshead, ditto
Skelton, Yorkshire
Filey, ditto
St. Mary the elder, York
Nonmonkton, York
Ruskington, Lincoln
Thekingham, ditto
Great Grimsby, ditto
Walton, Norfolk
Abbey chapel, Coggeshall, Essex
Hospital chapel, Maldon, Essex
Thundersley, Essex
Grays Thurrock, ditto
Oddington, Oxfordshire
Stony Middleton, ditto
Toot Balden, ditto
Clifton Hampden, ditto
St. Saviours, Southwark
Temple church, London
Bileigh abbey, Maldon
East Thorpe, Essex
Boreham, ditto
Writtle, ditto
Stone, Kent
St. Mary's, Stafford
Bolton abbey, Yorkshire
Tintern ditto, Somerset
Witney, Oxfordshire
Kelvedon, Essex
St. Mary, Felmersham
All Saints, Leighton Buzzard
St. Andrew, Cherry Hinton
St. Lawrence, Foxton
St. Mary, Ely
St. Andrew, Oakington
St. Andrew the less, Cambridge
St. Bees, Cumberland
St. Mary, Lanercost
St. Oswald, Ashbourne
All Saints, Bakewell
St. Mary, Ottery
St. Andrew, Aveton Gifford
St. Winfred, Branscombe
St. Hilda, Hartlepool
St. Cuthbert, Darlington
Holy Cross, Ryton
St. Mary, Berkeley
St. Mary, Almondsbury
St. Peter & Paul, Ringwood
St. Bartholomew, Holme
St. Michael, Kingston
St. Mary, Little Hereford
Holy Trinity, Bosbury
St. Michael, Lyonshall
St. Mary, Warboys

St. Leonard, Hythe
St. Mary, Eastry
St. Mary, Westwell
St. Mary & St. Eanswith, Folkstone
St. Paul's, Cray
St. Mary, Stockbury
St. Martin, Eynesforth
St. Peter & Paul, Saltwood
St. —— Mongeham
St. —— Preston by Faversham
St. Nicholas, Newington
St. Mary, Langley
St. Mary, Smeeth
St. Mary, Woodnesborough
St. Mary, Chalk
St. Mary, Fordwich
St. Nicholas, Sturry
St. Peter, Canterbury
St. Michael, Hawkinge
St. Mary & Radegund, Postling

St. James, Great Grimsly
St. —— Yarmouth
St. Mary, West Walton
Holy Trinity, Rothwell
St. Mary, Warmington
St. John, Strixton
St. Andrew, Hexham
St. Giles, Oxford
St. Nicholas, Tackley
St. Mary, Bampton
St. Mary, Witney
St. Peter & Paul, Deddington
St. Mary, Merton
St. James, Shere
St. Margaret, Chipstead
All Saints, Witley
St. Mary, Appledram
St. Mary, Eastbourne
St. Mary, Bishop Cannings
St. Mary, Potterne
All Saints, Skelton

TRANSITION FROM EARLY ENGLISH TO DECORATED.

St. Mary, Brampton
St. Andrew, Barnwell

All Saints, Hoore
All Saints, Bingham

DECORATED.

Haslingfield, Cambridgeshire
Trumpington, ditto
Harlton, ditto

Claypool, Lincolnshire
Newark, Nottinghamshire
Witham, Essex

Tiltey abbey, Essex
Little Maplestead, ditto
Pebmarsh, ditto
Flempton, Suffolk
Thrawston, ditto
Temple Balsal, Warwicksh.
Ilkestone, Derbyshire
Mackworth, ditto
Ashbourne, ditto
Chaddesley Corbet, Worcester
Benson, Oxfordshire
Wisbeach, Cambridgeshire
Patrington, Yorkshire
Heddon, ditto
Heckington, Lincolnshire
Sleaford, ditto
Ewerby, ditto
Humberstone, Leicestersh.
Mansfield, Nottinghamshire
Mansfield Woodhouse, Derbyshire
Chesterfield, ditto
St. Mary the less, Cambridge
St. Mary and St. Michael, Trumpington
Holy Trinity, Bottisham
St. Mary, Over
St. Andrew, Swavesey
St. Mary, Wilmingham
St. John's, Tideswell
All Saints, Chesterfield
St. Giles, Sandiacre
St. Matthew, Morley, Derbyshire
St. Mary, Chaddesden
St. Mary, Newbury
St. Peter, Tavistock
St. Peter, Pembridge
St. Andrew's, Heckington
St. Peter, Navenby
St. Vincent, Caythorpe
St. Wulfran, Grantham
St. Botolph, Boston
St. Mary, Swineshead
St. Mary, Donington
Holy Rood, ditto
All Saints, Holbeach
St. Mary, Gedney
St. Etheldreda's, Ely Place, Holborn
St. Nicholas, Lynn
St. Michael, Aylsham
St. Peter, Walpole
St. Mary, Worsted
St. Mary, Finedon
St. Margaret, Crick
All Saints, Middleton Cheney
St. Nicholas, Newcastle Tyne
St. Peter & Paul, Dorchester
St. Mary, Kidlington
St. Mary, Bloxham

St. Mary, Chipping Norton
St. Mary, Cogges
St. Mary, Great Milton
St. Andrew, Chimner
St. Mary, Adderbury
St. Michael, Oxford
St. Mary Magdalene, ditto
St. Mary, Ambrosden
St. Mary, Henley on Thames
St. Peter, Worfield
St. Mary, Dunsfold
All Saints, Heathfield
St. Thomas, Salisbury
St. Thomas, Bridlington
St. Patrick, Patrington

PERPENDICULAR.

Skirlaw chapel, Yorkshire
Halifax, ditto
Tattershall, Lincolnshire
Brancepeth, Durham
St. Nicholas, Lynn
St. Mary, Bury St. Edmunds
St. James, ditto
Ingrave, Suffolk
Stowlanthorp, ditto
Cockfield, ditto
Bocking, Essex
Coggeshall, ditto
St. James, Colchester
Rotherham, Yorkshire
Doncaster, ditto
Kidderminster, Worcestershire
Great Hawksley, Essex
Lavenham, Suffolk
Long Melford, ditto
St. Peter's, Sudbury, ditto
All Saints, ditto, ditto
St. Mary, Nottingham
Sandringham, Norfolk
Thaxted, Essex
Saffron Walden, ditto
Great Malvern, Worcestershire
St. Michael's, Worcester
Droitwich, Worcestershire
Wigston, Leicestershire
All Saints, Derby
St. Mary the Great, Cambridge
Trinity, ditto
St. Leonard and St. John, Leverington
St. Mary, Burwell
St. Petrock, Bodmin
St. Martin, Liskeard
St. Mary, Launceston
St. Neots, Cornwall
St. Mary, Thaxted
St. Mary, Dedham

Winchester, College
St. Michael, Basingstoke
St. Mary, St. Neots
St. Ivo, St. Ives
St. Mary, Brampton
St. Mary, Buckden
St. Mary, Godmanchester
St. James, Louth
Holy Trinity, Tattershall
St. Margaret, Westminster
St. Dunstan, Stepney
St. Mary, Stratford le Bow
St. Olave, Hart street
St. Giles', Cripplegate
St. Helen's, Bishopsgate
Allhallows, Barking
St. Ethelburga, London
St. Peter in Tower, ditto
St. Andrew, Undershaft, ditto
St. Peter, Mancroft, Norwich
St. Peter & Paul, Swaffham
St. Peter, Fakenham
Holy Trinity, Loddon
St. Mary, Redenhall
St. Mary, Diss
St. Mary, Oxford
St. Kenelm, Minster Lovel
St. Mary, Ewelme
St. Bartholomew, Tong
St. Peter & Paul, Bath
St. Mary Magdalene, Taunton
St. John, Glastonbury
St. John, Yeovil
St. Bartholomew, Crewkerne
St. Mary, Ilminster
St. Andrew, Chedder
All Saints, Martock
St. Martin, Kingsbury
St. Mary, North Petherton
St. Mary, Bridgewater
Holy Trinity, Long Sutton
St. George, Dunster
Holy Trinity, Long Melford
St. Mary, Bury St. Edmunds
St. Peter, Levenham
St. Edmund, Southwold
Holy Trinity, Blythburgh
St. Peter & Paul, Clare
St. Margaret, Lowestoft
St. Mary Magdalene, Reigate
St. Peter & Paul, Lingfield
Holy Trinity, Arundel
Holy Trinity, Coventry
St. Michael & St. John, ditto
St. Mary, Thirsk
All Saints, Rotherham
St. John, Ecclesfield
All Saints, Bolton Percy
St. John, Halifax
Sts. Mary & Andrew, Hitchin

ROMANESQUE.

St. Leonard, Warwick, Cumberland
St. Mary, Romsey
Holy Trinity, Christchurch
St. Michael, Moccas
St. David, Kilpeck
St. Peter, Peterchurch
St. Mary, Shottesden
St. Mary, Alveley
All Saints, Baschurch
St. George's, Clun.
St. Nicholas, Old Shoreham
St. Andrew, Steyning

STONE SPIRES ARE FOUND AT THE FOLLOWING CHURCHES.

St. Peter, Sharnbrook
All Saints, Harrold
St. Denis, Colmworth
St. Paul, Bedford
St. Lawrence, Wymington
St. Thomas, Paddington
St. John, Shottesbrook
St. Helen, Abingdon
St. Faith, Shillingford
St. Peter & St. Paul, Olney
St. James, Hanslope
St. Hillary,
St. Mary, Astbury
St. Mary, Easthane
St. Andrew, Bebbington
St. John Baptist, Aldford
St. Wilfrid, Davenham
St. Oswald, Ashbourne
All Saints, Lawley
All Saints, Bredsall
St. Alkmund, Duffield
St. Michael, Hathersage
St. Matthew, Morley
St. Wyston, Repton
St. Mary, Spondon
St. Peter, Hope
St. Clement, Horsley
St. Cuthbert, Darlington
Holy Cross, Ryton
St. Edwin, Coniscliffe
St. Mary & Cuthbert, Chester le street
St. Mary, Thaxted
St. Mary, Saffron Walden
St. John, Llymbridge
St. Mary, Lydney
St. Mary, Tetbury
St. Swithin, Quinton
St. Lawrence, Lechdale
St. Peter & Paul, Weobly

St. Mary, Ross
St. Peter & All Saints, Hereford
St. Mary, Stokeldith
St. Peter, Peterchurch
St. Peter & St. Paul, Gosberton
All Saints, Holbeach
St. Margaret, Quadring
All Saints, Moulton
St. Mary, Swineshead
St. Mary, Donington
Holy Rood, ditto
St. Mary, Sutterton
St. Mary & Nicholas, Spalding
St. Mary, Snettisham
St. John, Oxburgh
All Saints, Walsoken
St. Peter, Raunds
All Saints, Polebrook
St. Mary, Warmington
St. Peter, Aldwinkle
St. Mary, Brampton
St. Peter, Oundle
St. Peter, Kettering
St. Peter, King's Sutton
St. Mary, Rushden
St. Nicholas, Islip
St. Peter & Paul, Eaton Maudit
St. Peter & Paul, Exton
St. Mary, Ketton
All Saints, Oakham
St. Peter & Paul, Langham
St. Mary, South Luffenham
St. Mary, Shrewsbury
St. Alkmund, dittto
St. Peter, Worfield
St. Michael, Lichfield
St. Andrew, Clifton Campride
St. Mary, Brewood
St. Mary, Uttoxeter
St. Cuthbert, Doveridge
St. Nicholas, Woolstanton
St. Bartholomew, Wednesbury
St. Margaret, Chilmark
St. Martin, Salisbury
St. James, Trowbridge
St. Andrew, Chippenham
St. Thomas, Box
St. Mary, Purton
St. Mary, Bishops Cannings
St. John, Bromsgrove
St. Andrew, Worcester
St. Nicholas, King's Norton
St. Edburga, Yardley
St. Gregory, Tredington
St. Mary, Old Swingford
St. Peter, Shorwell, Isle of Wight
St. John, Niton, ditto

St. Mary, Brading, Isle of Wight
St. Peter, Pickering
St. Mary, Masham
St. Nicholas, Ganton
All Saints, Winteringham
St. Andrew, Rillington
St. Patrick, Patrington
St. Nicholas, Kayningham
St. Wilfrid, Otteringham
St. Mary, Hemingborough
All Saints, Rotherham
St. Peter, Sheffield
All Saints, Loughton-le-Morthen
St. John, Ecclesfield
All Saints, Wakefield

THE FOLLOWING CHURCHES ARE CRUCIFORM IN PLAN.

St. George, Teddington
All Saints, Faringdon
St. Mary, Choseley
St. John, Shottesbrook
St. Mary, Uffington
Sts. Peter & Paul, Wantage
St. Mary, Aylesbury
St. Mary, Stanley
St. Nicholas, Simpson
St. James, Bierton
St. Mary, Hambledon
Sts. Mary & Nicholas, Nantwich[a]
St. Oswald, Ashbourne
All Saints, Bakewell
All Saints, Chesterfield
St. John's, Tideswell
All Saints, East Meon
St. Thomas, Portsmouth
St. Faith, Havant
Sts. Peter & Paul, Ringwood
Holy Trinity, Christ Church
St. Mary, Romsey
Sts. Mary & St. Cross, Porchester
St. Peter, Pembridge
St. Leonard, Hythe
St. Mary, Ashford
St. Lawrence Minster, in Thanet
All Saints, Boughton Aluph
St. Mary, Faversham
St. Augustine, Northbourne
St. Clement, Sandwich
St. Mary, Horton Kirby
Holy Innocents, Adisham
Sts. Mary & Eanswith, Folkstone
St. Mary, Cartmel

[a]The only cruciform church in Cheshire, having an octagon tower, a stone pulpit, and fine stalls.

St. Mary, Melton Mowbray
St. James, Great Grimsby
St. Peter, Bottesford
St. Mary, Stow
Holy Trinity, Tattershall
St. Denis, Sleaford
St. Andrew, Heckington
St. John, Morton
St. Andrew, Horbling Swayton
St. Mary & Nicholas, Spalding
St. Peter & Paul, Algarkirk
St. Mary, Sutterton
St. Peter & Paul, Gosberton
St. Mary, Whaplode
St. Mary, Felmersham
All Saints, Leighton Buzzard
St. Gregory, Tredington
St. Mary, Old Swinford
St. Peter, Shorwell, Isle of Wight
St. John's, Niton, ditto
St. Mary, Brading, ditto
St. Peter, Pickering
St. Mary, Masham
St. Nicolas, Ganton
All Saints, Winteringham
St. Andrew, Rillington
St. Patrick, Patrington
St. Nicolas, Kayningham
St. Wilfred, Otteringham
St. Mary, Hemingborough
All Saints, Rotherham
St. Peter, Sheffield
All Saints, Loughton-le-Morthen
St. John, Ecclesfield
All Saints, Wakefield
St. Michael, Aylsham
St. Margaret, Lynn
St. Peter Mancroft, Norwich
St. Andrew, Newcastle Tyne
St. Mary, Witney
St. Mary, Bampton
St. John, Burford
All Saints, Cuddesden
St Kenelm, Minster Lovel
St. Mary, Kidlington
St. Michael, Stanton Harcourt
St. Nicholas, Tackley
St. Mary, Thame
St. Mary, Adderbury
St. Bartholomew, Holton
St. Denis, North Moor
All Saints, Shirburn
St. Giles, Standlake
St. Mary, Shrewsbury
St. Mary, Ellesmere
St. Andrew, Shiffnall
St. Lawrence, Ludlow
St. Lawrence, Church Stretton

St. Mary, Acton Burnall
St. Mary, Neen Sollars
Abbey church, Bath
St. Bartholomew, Crewkerne
St. Mary, Yatton
St. John, Milburn Port
St. Mary, Ilminster
St. George, Dunster
St. Mary, Ditcheat
Sts. Peter & Paul, South Petherton
St. Mary, Bridgewater
St. John, Yeovil
St. Mary, Weston Zoyland
St. Peter, Wolverhampton
Sts. Peter & Paul, Godalming
St. Mary, Thackham
St. —— Worth

St. Sampson, Cricklade
St. Mary, Bishops Cannings
St. John, Devizes
St. Mary, Purton
St. Lawrence, Downton
St. Peter & Paul, Heytesbury
St. Mary, Great Bedwin
St. Mary, Hemingborough
St. Oswald, Filey
St. George, Doncaster
St. Lawrence, Hatfield
St. Peter, Sheffield
All Saints, Rotherham
St. John, Ecclesfield
All Hallows, Pontefract
All Saints, ditto
St. Mary, Redburn
Holy Cross, Sarratt

THE FOLLOWING SPECIMENS OF SAXON TOWERS ARE STILL FOUND.—ALL IN LINCOLNSHIRE.

Holy Trinity, Clee
St. Giles, Scarth
St. Martin, Waith
St. Nicholas, Caburn
St. Mary, Rothwell

St. John, Nettleton
Holy Trinity, Swallow
All Saints, Heapham
St. Peter, Barton on Humber

THE FOLLOWING ARE ROUND TOWERS.

St. Mary, Westley Waterless

St. Mary, Bartlow
St. Peter, Snailwell

(All in Cambridgeshire.)

St. Mary, Blomfield

St. Nicholas, Okendon

The only triangular tower in the kingdom is at All Saints, Maldon.

An hexagonal tower is found at St. Lawrence, Swindon.

The chancel at St. Austell, inclines to the north.

The apsis is at the east end of St. Martin, Eynesforth.

AT THE FOLLOW PLACES WE STILL FIND THATCHED ROOFS.

St. Margaret, Paston
St. Peter, Ridlington
St. Nicholas, Swafield
St. Ethelred, Norwich
St. Michael, Ormesby
Troston Church, Suffolk
Lackford, ditto
Livermere, ditto
Ingrave, ditto

THERE ARE EASTER SEPULCHRES AT

St. Mary, Bampton
St. Mary, Stanton Harcourt
St. Mary, Charlton on Otmoor
St Patrick, Patrington

ANCIENT STONE PULPITS ARE FOUND AT THE FOLLOWING PLACES.

St. Lawrence, Combe
St. Werburgh, Chester
St. Andrew, Chedder
St. Peter & Paul, Shrewsbury
St. Mary, Stogumber
All Saints, North Cerney
St. Benedict, Glastonbury
Holy Trinity, Nailsea
St. Peter & Paul, Shepton Mallet
St. Peter, Winchcombe
St. Dunstan, Baltonsborough
St. John Baptist, Cirencester
St. Mary, Shapwick
St. Mary, Totness

St. Mary, Frampton
St. Peter, Wolverhampton
St. Peter, Shorwell
St. Andrew, Barnwell
St. Saviour, Dartmouth

THERE ARE ALSO EXAMPLES OF EARLY PULPITS IN WOOD AT

St. Michael, Coventry
St. Mary, Wenden
St. Mary, Fotheringay
Holy Trinity, Cold Aston
St. George, Brockworth
Holy Trinity, Long Sutton
All Saints, Sudbury
All Saints, Hawstead
St. Mary de Lode, Gloucester.
St. Mary, North Petherton

AT THE UNDERMENTIONED CHURCHES ARE FOUND SPECIMENS OF ORIGINAL OPEN BENCHES.

St. Peter & Paul, Osbournby
St. Denis, Silk Willoughby
St. Andrew, Haconby
St. Andrew, Denton
St. John, Halifax
St. John's, Leeds

COMPARATIVE DIMENSIONS OF ENGLISH AND FOREIGN CATHEDRALS, IN FEET.

ITALY.

Buildings.	Total Length.	Total Breadth.	Length of Transept.	Height of Vaulting.	Height of dome, tower, or spire.
St. Peter's, Rome	700	291	500	154	400, dome
Duomo, Florence	530	131	323	140	380, dome
Duomo, Milan	500	177	284	152	400, spire-pinnacle
St. Paul's, Rome	572				
St. Petronio, Bologna, nave only complete, would have been 700 feet long		132		132	
St. Antonio, Padua	326		160		128, dome inside
St. Giustina, Padua			152	82	
St. Anastasia, Verona	300	75			
St. Maria Maggiore, Rome	280	50			
Duomo, Bologna		84		120	
Duomo, Pisa	297	108			
St. Domenico, Siena	225	75	210		
Medicean Chapel, Florence		94			200, dome inside
Campanile, Florence, built by Giotto, A.D. 1334					264 high by 46
St. Marco, Venice, length of nave, 245 feet			201		90, dome inside
Baptistery, Pisa		160			176, dome
Garisenda, Bologna					376, tower
Pantheon, Rome		144			144, dome
Falling tower, Pisa, overhangs 15ft.		50			194
Campanile of St. Marco, Venice, without the pyramid					230

FRANCE.

Buildings.	Total Length.	Total Breadth.	Length of Transept.	Height of Vaulting.	Height of dome, tower, or spire.
St. Denis	480	100		90	
Rheims Cathedral	466			121	
St. Owen, Rouen	450	76		108	
Amiens	442	119	194	140	223, west tower
Chartres	418	115	200	120	403, N.W. spire ; 365 S.W. spire
Rouen	408	93	176	94	380, spire.
Nôtre Dame, Paris	400	101	150	104	204, west towers.
St. Geneviève, Paris	350		270		300, dome.
Evreau	311	83		72	142.
Abbey of Jumieges	265	62			
Beauvais, choir only finished	260	94	189	130	
St Benigne, Dijon					375.
St. Jean, Dijon					300.
Strasbourg					474, spire.

GERMANY, &c.

Buildings.	Total Length.	Total Breadth.	Length of Transept.	Height of Vaulting.	Height of dome, tower, or spire.
Cologne, choir only completed				180	260, half its intended height.
Antwerp	500	250	180		460, tower steeple.
St. Stephen's, Vienna					465, spire.
Fribourg, Switzerland					365, tower.
St. Martin's, Landshutt					456.
Brussels, Hotel de Ville					364.
Escurial Church	364	230		110	330, dome.
St. Sophia, Constantinople					180, dome inside.
Mechlin tower					375.

ENGLAND.

	Extreme Length in feet.	Extreme Breadth.	Height of chief tower and steeple	Length of Nave.	Breadth of Nave.	Height of Nave.
Winchester . .	556	230	148	240	32	78
Canterbury . .	545	170	230	188	27	80
Ely	535	190	266	203	30	76
Westminster . .	530	220	225	154	30	105
York	518	241	200	210	43	93
St. Paul's, London	512	283	405	170	39	90
Durham . . .	507	194	210	203	37	69
Lincoln . , .	505	242	264	176	37	81
Peterborough . .	480	198	143	234	35	73
Salisbury . . .	474	230	404	196	32	81
Gloucester . .	427	154	223	160	33	68
Worcester . . .	425	145	193	174	30	67
Norwich . . .	415	200	309	205	28	75
Wells	415	155	165	164	32	68
Chichester . .	410	151	300	146	26	65
Exeter	408	155	153	96	31	66
Lichfield . . .	403	177	252	143	26	58
Rochester . . .	383	170	156	140	32	55
Chester . . .	375	200	127	120	41	
Hereford . . .	350	174	160	125	28	63
Carlisle	242	130	123	110	34	73
Bath	240	257		111		37
Bangor	223	96	60	141		34
Bristol	203	127	133			
St. Asaph . . .	178					60
Oxford . . .	168	116	145	61	22	45
Man	125	73		60	30	
St. David . . .				124		

DIMENSIONS OF CHURCHES.

Among the numerous churches which have been erected during the past few years, the following may be enumerated:—

1843. ST. PAUL'S CHAPEL, PENZANCE.

Early English style—Cruciform in plan; length 60ft.;

breadth 22ft; height 60ft. Extreme breadth from transept to transept 46ft.; height of side walls 23ft.; height of gable ends 43ft. The roof is open and the walls of the best quality granite rubble; the window jambs, and buttresses of ashlar.

ST. LUKE'S CHURCH, BRISTOL.

Length 100ft., breadth 46ft., height of tower 100ft. Accommodates 1020; cost with school rooms, &c. underneath £2700, being an average of £2 12s. 11d. per sitting.

1844. CHRIST CHURCH, ST. GILES', LONDON.

Early English style—Nave and aisles. Length 64ft. 6in., breadth 50ft., height 52ft. 6in., height of tower 120ft., Materials, Caen stone, and Kentish rag. Accommodates 1000; cost £4800, or £4 16s. per sitting.

ST. JOHN'S, KENSALL GREEN.

Norman style—Length 80ft., breadth 42ft., height of two towers, each 80ft. Materials, yellow brick with flint. Accommodates 500, cost £3000, or £6 per sitting.

ALL SAINTS, COLCHESTER.

Late decorated style—Length 91ft., breadth 42ft., height of side walls 18ft., tower and spire 65ft. high, slate roof. Accommodation for 300, cost £1700, or £5 13s. 4d. per sitting.

CHRIST CHURCH, CLIFTON.

Early English style—Length 131ft., breadth across the nave 36ft., including transepts 78ft., height 64ft., chancel separated from the nave by an arch 44ft. high; transept arches 34ft. high; cost and accommodation not named.

ST. PAUL'S, CAMBERWELL.

Third pointed style—Length 99ft., breadth 51ft., height 30ft. Exterior, Sneaton stone, hammer worked, with freestone from Box for dressings. Height of tower 120ft. It has accommodation for 700 persons, and cost £5473, or £7 16s. 4d. per sitting.

1846. ST. CATHARINE BEARWOOD, BERKS.

Perpendicular style—With nave and chancel. Nave 60ft. by 28ft. 6in. Chancel 20ft. by 18ft. Tower at west end 90ft. high. Height of nave to apex of the roof 48ft. The cost, including the endowment, &c. amounted to nearly £9000.

ST. ANDREW'S, BORDSELEY, BIRMINGHAM.

In the early decorated style—With nave, chancel, north aisle, and tower. The chancel is divided from the nave by an arch, rising from octagon pillars, The cost was £4000, being an average of £4 per sitting, upon the accommodation for 1000 persons.

CHRIST CHURCH, RAMSGATE.

Early English style—With nave, chancel, and side aisles. The nave is 72ft. long; the chancel 36ft. by 24ft.; width of the church 62ft. It has a tower at the east end over the vestry, rising to the height of 124ft. The cost amounted to £5300, and the accommodation being for 950, the average per sitting was £5 11s. 5d.

ST. MARY, MILFORD.

The style is of that character of early English which prevailed in the thirteenth century. It has, nave, chancel, north porch, and octagonal vestry. Entire length of church 90ft., nave 52ft. by 27ft.. Interior height 37ft. Chancel 29ft. by 18ft., high pitched, open roof. Cost £1500. Accommodation 300; average £5 per sitting.

THE ANGLO-NORMAN CHURCH, AT MORPETH,

Erected in the same year, has an open framed roof of Memel fir timber, stained, and open seats. The length from east to west is 130ft., and breadth 46ft. The building will accommodate 1000 persons; and cost, exclusive of the site, which was given by the Earl of Carlisle and Mrs. John Fenwick, £5000, or £5 per sitting.

ST. ——— , SEACOMBE, LIVERPOOL.

Early decorated style—With nave and chancel. Nave

88½ft. by 31½ft., chancel 21ft. by 16ft. Tower and spire at west end 120ft. high. Accommodation 500. Cost £1800, or £3 12s. per sitting.

ST. MARK'S, COLNEY HEATH.

Norman style—Length between the walls, exclusive of the apse 53ft.; width about 28ft.; and height to the ridge, the roof being open, 38ft. Materials, Cowley white bricks and Bath stone. Accommodate 356. Cost £1300, being an average of £3 13s. per sitting.

ALL SAINTS, ST. JOHN'S WOOD.

Perpendicular style of the fifteenth century. Materials, Kentish rag and Bath stone dressings. Length of nave and chancel 98ft., breadth, including aisles 61ft. Height of spire and tower, at north west angle, 120ft. It has an open timbered roof, of high pitch, springing from bracketed corbels, and rising 55ft. from paving. Tie beam 12ft. by 6in., purlins 9in. by 6in., rafters 4in. by 3in., curved principals 9in. by 4½in., span 30ft., rise 9ft. The cost of the whole, including fittings and enclosure walls, amounted to £7000. The accommodation being for 1300 persons, the average cost per sitting was £5 17s. 8d.

ST. JOHN'S, WEDNESBURY.

The style is that prevailing in the thirteenth century. Length from east to west 130ft., width 53ft., height of

nave 50ft. It has side aisles and a detached tower. The cost was £500.

1847. ST. BARNABAS, HOMERTON.

Style, Early English—Nave 70ft. by 24ft., south aisle 65ft. by 17ft., chancel 24ft. by 19ft., in the clear. Tower at the west end 20ft. square and 80ft. high. The material, stone and Maidstone rag stone for the walling. The total cost amounted to £4400, or on the accommodation of from 600 to 700, £6 15s. 4d. per sitting.

FREWTHERNE—REBUILT.

Style, late Decorated—Nave 40ft. by 18ft., chancel 20ft. by 14ft., north aisle 23ft. by 9½ft., walls 2½ft. thick, lined with white freestone aslar. No plaster used in the church. Faced with brown sand stone. External dressing of Bath-stone. The roof is of Memel timber, stained with asphalte. Open pews of Riga carved oak, dark stained. The cost was £3000.

ST. PAUL'S, HULL.

Early English style—With lancet windows. The roof of high pitch, covered with Dampier's patent tiles; the walls of rough stone from Brough; quoins, &c. of caen stone. The chancel is 40ft. long, internal length of church 123ft., height to ridge of nave roof 47ft., height of spire 160ft.

ST. MARK, KINGSHOLME, GLOUCESTER.

Early English style—Nave 67ft. by 18ft. North and south aisles 55ft. by 12ft.; tower 10ft. square, height 58ft., and with spire 120ft. Chancel 16ft. by 24ft., vestry on north side 9ft. by 10ft. Total length from east to west 93ft. 6in.; total width across nave and aisles together 47ft. Height of nave to point of roof 41ft. A gallery at the west end. Cost £3076; will accommodate 600, being an average cost of £5 2s. 6d. per sitting.

ST. PHILIP'S, LEEDS.

The style is that which prevailed in the early part of the fourteenth century—Nave 60ft. by 22ft., side aisles 60ft. by 11⅓ft., octagon pillars 2⅓ft. diameter; total width 49½ft., chancel 30ft. by 20ft. The pillars, arches, and mouldings, are all of hewn stone, and all brackets and other ornaments, carved in stone. The roof is open, with arched ribs and hammer beams. The nave is separated from the aisles by five arches, over which is a clerestory, the walls nearly 3ft. thick. The walls are generally 2½ft. thick, and built of properly squared and coursed stone. North and south aisles 19ft. high, nave 37ft., chancel 27ft. Rise of the roofs 19ft. on the nave, and 17¼ft. on the chancel. From the ground to the top of the tower parapet is 60ft., and the spire 60ft. more, making a total of 120ft. to the top of the stone work. The entire cost of the whole, including organ,

fittings, stained glass window, &c. was upwards of £5000; which, upon the accommodation, 580, averages £9 per sitting.

CHARITIES OF THE HEBREW CHURCH.

The charitable institutions supported by members of the Hebrew Church are numerous, and their contributions liberal. The following list exhibits the amount of the annual expenditure of the most important.

Per Annum

The four chief synagogues of London, viz. :—

1. The Spanish and Portuguese synagogue,
2. The Great synagogue,
3. The New synagogue,
4. The Hambro' synagogue,

Distribute to the poor in monthly allowances in casual relief, &c. . . . £4500 each, or 18000

5. The Jews' Hospital, Mile End, for the support of the aged, and the education and employment of youth 2500

6. The Spanish and Portuguese Jews' Hospital, for the support of the aged and infirm, and relief of the sick 1200

7. A charity for distributing bread, meat, and coals, during the three winter months . . 1200

8. A charity for bestowing five shillings weekly, during the three winter months . . . 500

9. The Jews' Free School, Bell Lane, Spitalfields, for the instruction of six hundred boys and three hundred girls, in Hebrew and English, writing, arithmetic, and needlework, on the systems of the Lancasterian and National schools . . . 1000

The children of this institution have been for several years clothed at the sole expense of Baron N. M. de Rothschild, at a cost exceeding . . 300

10. A charity for relieving the wants of poor married women during their lying-in . . 260

11. A charity for bringing up infant orphans . 160

12. A charity for clothing, educating, and apprenticing orphans 180

13. The Spanish and Portuguese Jews' Orphan school 400

14. Ditto ditto Free school . . 250

15. Ditto ditto Preparatory ditto . 250

16. A charity for portioning female orphans . 230

17. A charity for assisting the poor to afford decent burial to their departed relations . . 150

18. The Villereal school 100

19. A charity for the support of the indigent blind 300

20. A charity for affording temporary relief to sick poor 200

21. Charity for clothing destitute children, who have not come within the scope of any other . 100

22. Sundry smaller charities, existing chiefly amongst the lower classes, who are most feelingly alive to the privations they are occasionally exposed to	500
Total . .	£27,780

THE FOLLOWING TABLE EXHIBITS THE INCOME
DURING THE PAST

	Wesleyan.			Church.			London.		
	£	s.	d.	£	s.	d.	£	s.	d.
1800									
1801							13740	10	0
1802							2953	9	9
1803	2212	16	1				4912	16	3
1804	363	9	0				4709	13	7
1805	3404	8	0	2462	0	0	11147	14	2
1806	3239	14	10	1682	18	10	7021	3	7
1807	3788	18	10	4226	0	9	8066	15	2
1808	4233	11	3	2374	14	9	9349	6	5
1809	4336	9	0	1980	0	1	7877	12	3
1810	5501	15	6	3049	10	0	5606	5	8
1811	4668	10	4	3483	14	0	5800	0	0
1812	7919	16	5	2476	15	11	9796	16	3
1813	10284	9	10	2401	3	5	15377	4	5
1814	9544	4	4	7097	11	5	15376	1	11
1815	11042	19	2	17465	0	4	27277	16	10
1816	12565	0	9	16643	14	3	22958	15	7
1817	19933	7	7	18477	18	5	25505	14	9
1818	20599	17	7	23448	14	2	22138	7	6
1819	25089	9	8	27928	2	8	23292	16	10
1820	33695	11	11	30954	13	9	25409	16	4
1821	26883	0	1	33559	12	2	26174	4	6
1822	30897	15	4	32265	4	0	29408	7	5
1823	34650	5	3	33052	15	0	31266	11	11
1824	39245	1	8	37053	19	6	34002	13	11
1825	47544	7	9	40568	19	2	40719	1	6
1826	46891	14	1	42587	18	0	37164	1	1
1827	43377	15	5	43297	8	6	34603	10	0
1828	51252	16	6	43200	0	0	45344	1	10
1829	60128	2	0	53462	0	0	41803	2	11
1830	51299	18	3	47328	17	0	48226	0	2
1831	52166	18	3	46584	16	7	41590	3	6
1832	55216	10	4	40751	18	2	35085	6	10
1833	57977	17	0	48600	0	0	37737	4	5
1834	65926	1	8	52922	1	2	49437	4	5
1835	70996	1	11	69582	0	0	57895	9	10
1836	81735	15	0	68354	10	6	52865	2	11
1837	97125	15	5	83447	11	3	64372	16	5
1838	90524	9	3	71727	0	6	70255	0	0
1839	92697	18	8	71306	19	8	65490	10	5
1840	190182	8	8	100252	6	2	91119	12	10
1841	101688	2	4	90604	6	2	80100	12	2
1842	101187	7	3	90821	2	6	80874	0	2
1843	99804	5	3	115100	10	7	78450	18	8
1844	105687	5	7	104323	15	10	81812	17	11
1845	112373	9	6	105249	9	9	86757	13	1
1846	115762	3	2	102458	0	5	79997	18	4
1847	103619	1	9	116827	18	11	76319	7	1
1848	104126	19	7	101293	16	3	87925	13	11
1849				101003	8	5	67238	12	9
	2,269,865	9	0	2,153,750	18	11	1,922,346	18	2

OF THE PRINCIPAL MISSIONARY SOCIETIES

FIFTY YEARS.

	Baptist.			Society for Promoting Christianity amongst the Jews.			British Missions.			British Society for Promoting Christianity amongst the Jews		
	£	s.	d.	£	s.	d.				£	s.	d.
1800	2064	5	10									
1801	1166	3	8				From 1819 to 1849					
1802	2394	14	5									
1803	1351	14	11									
1804	1632	2	9				£169,965	15	9			
1805	3273	17	9									
1806	4002	18	5									
1807	2467	7	9									
1808	4764	9	1									
1809	3758	14	8	342	18	3						
1810	3422	0	3	1937	13	8						
1811	5439	13	4	6043	12	0						
1812	7800	2	2	7041	15	10						
1813	8764	4	9	7890	4	6						
1814	7177	18	3	11711	18	2	Moravian Missions.					
1815	6611	9	8	9555	13	6						
1816	9835	9	0	7588	2	0						
1817	6648	0	2	6589	9	4	Average £3000 per annum from England for 50 years.					
1818	9989	11	0	9502	12	8						
1819	9778	11	5	9205	4	3						
1820	5834	19	7	11285	15	1						
1821	12529	6	8	10789	18	2	£150,000	0	0			
1822	13292	11	4	11263	12	9						
1823	14718	19	3	11389	8	6						
1824	12153	6	2	12656	13	1						
1825	15975	0	2	14230	12	6						
1826	9002	19	1	13418	19	10						
1827	12304	10	10	15118	9	9						
1828	11821	3	1	12929	16	11						
1829	10393	7	4	12991	10	6						
1830	16994	6	9	12145	3	0						
1831	12691	12	0	14144	7	2						
1832	12740	7	8	11635	13	5						
1833	12701	17	9	11388	1	8	City Missions.					
1834	14689	12	8	10198	17	10						
1835	35899	0	11	12328	11	1	£	s.	d.			
1836	10682	1	8	14395	14	0	2714	1	8			
1837	11461	10	2	14530	10	11	3128	3	7			
1838	14332	0	0	19054	8	8	3887	16	4			
1839	19417	14	6	18020	15	4	4820	8	6			
1840	19071	13	0	22421	0	0	3897	1	7			
1841	26547	17	9	22950	4	2	4831	4	9			
1842	22517	12	5	26608	8	0	5538	17	10			
1843	51633	1	10	24442	13	9	6754	6	11			
1844	21661	0	3	24973	15	6	8800	8	3			
1845	20268	6	3	25105	3	2	9571	11	4	813	16	8
1846	22586	4	10	25781	10	8	11715	19	1	1566	8	11
1847	28190	1	7	29046	0	6	13933	16	0	1916	11	7
1848	21876	7	2	24721	13	3	16147	19	2	3261	2	4
1849	23124	14	9	27343	18	0	19069	19	9	4470	10	6
	620,431	13	6	594,720	11	4	114,811	14	10	12,028	10	0

The foregoing table exhibits the following results:

	£	s.	d.
The Church Missionary Society	2,153,750	18	11
The Wesleyan ditto . . .	2,269,865	9	0
The London ditto . . .	1,922,346	18	2
The Baptist ditto . . .	620,431	13	6
Society for Promoting Christianity amongst the Jews	594,720	11	4
British Missions	169,965	15	9
Moravian	150,000	0	0
City Mission	114,811	14	10
British Society for promoting Christianity amongst the Jews	12,028	10	0
	8,007,921	11	6
To which must be added, the income from all sources, of the Society for the Propagation of the Gospel in Foreign parts, no less, during the same period than	3,000,000	0	0
Making a total of . .	£11,007,921	11	6

COST OF CATHEDRALS.

The cost of the three cathedrals of Salisbury, York, and the present St. Paul's has been estimated at upwards of five millions sterling, being nearly one half the sum which has been subscribed for missionary purposes. The two first cost nearly £4,000,000, while St. Paul's, for which funds were raised by a tax upon coals, cost £1,250,000.

REFERENCES TO THE PLAN OF THE SAXON CHAPEL DISCOVERED AT CASTLE RISING.

AA North and south door.

BB Stone seats round the nave and tower.

C The Font.

D The locker in north wall of the tower.

E Chancel windows.

F Semicircular crypt.

G Probably the shaft of the piscina.

HH Seats to stone desks.

I Remains of stone desks.

There are no indications of windows in the nave, the walls, as they stand, not being more than a few feet in height.

BRITISH, SAXON, AND NORMAN TOWNS.

Notwithstanding that Mr. Britton and Mr. Pugin say that we are to receive the accounts of Saxon churches with caution, yet, we venture to assert, that many are found existing which bear evident marks of that early date. To these it will not be inappropriate to call the attention of our readers, as being interesting features in the architecture of the country, which have hitherto escaped the notice of the architect, and of the antiquary.

BRITISH VILLAGES.

In different parts of the country are found the founda-

tions of several British villages, the existence of which is, probably, but little known.

One of the most clearly defined is near Beverley, of which the only living inhabitants are the tenants of a single farm. It is situated between two Saxon towns, Brough and Kirkby Overblow.

There are many foundations of houses, which are all circular in plan, and from nine to thirteen feet in diameter in the clear. The walls are of a hard, heavy, blue stone, varying in thickness from two feet, to two feet eight inches, and dressed with the British axe. The floors are sunk some two or three feet into the ground, like those of the Saxon churches which succeeded them, and are a kind of concrete pavement, which, after the lapse of, probably two thousand years, are all perfectly sound and good.

Some of the circles are connected, and have openings communicating one with the other. The jambs of these openings are without moulding. The depressed level of the floor was primitive and intentional. This is evident from the fact, that while the stone-work of the interior of the walls is wrought to the level of the pavement or floor, that on the outside, is wrought only to the level of the exterior.

There are other remains of villages of this date, one of which, named Wall, situated near Lichfield, is celebrated for its adoption of Christianity in the third century.

Those at Great Bentley, Boreham, White Cohen, Wake's Cohen, Great and Little Tey, Little Braxted, and Mount Brewers, together with the round tower at Great Leigh, all in Essex, were built under the superintendence of St. Cid.

This latter bears evidences of its antiquity, in the fact, that the tower is entirely executed by the Saxon hatchet; while the dressings of the nave have been formed by the mallet and chisel—implements never known to be used by the Saxons.

The church at Penstow, is similar to the chapel in the castle yard, at Castle Rising, except that it has a round tower at the west end.

The whole of the chancel at Abridge, is of the same date, and is unique: the tower considerably exceeding the nave in the dimensions from north to south. This tower was formerly used as a way-side chapel for pilgrims. Two Roman roads pass the spot; one, by Langford, to the ancient British city of Chipping Hill; the other to the Roman city of Colchester.

At Langford, we have a Saxon church with a semicircular west end, and a square east end. This is the only instance of the kind in this country.

Parts of the church at Elsdon, a Roman station in Northumberland, are, at any rate, as early as Saxon. It is of a cruciform shape. A few years since in clearing away the

earth against the north transept, hundreds of skeletons were discovered, lying in double rows, alternately between the legs of each other. In the north east of the village is an ancient intrenchment, called Moon Hill, which, from the relics discovered in it, seems to have been used as a place of sepulture by the Romans.

About two miles to the north-west is Tidlaw, an eminence, upon which are three large columns of stone, in a triangular position, said to have been set up in memory of some Danish leaders.

The tower of St. Michael's, Colchester, is now generally admitted to be of Saxon date, as well as that at Earl's Barton, Northamptonshire.

NORMAN.

On the Yorkshire wolds are some hundreds of churches, some of Saxon, but principally of Norman architecture; which are little known to the architect or antiquary. They are built in a hard durable stone, and are in an excellent state of preservation.

The Norman church at Newbald, is not surpassed by any in the kingdom, either for beauty of outline, or purity of detail.

Having escaped the mutilating hands of the *church restorers* of modern times, it still remains, even in the present day, as left by the original architect.

The glazing of these edifices generally is of pot metal glass, uneven in thickness, and exhibiting in its colour all the varied shades of blue and green.

Perhaps the most unique specimens of Norman architecture is found in the village of Haltwhistle, Northumberland, near the Roman road passing through that county. *More than one half of the town consists of houses of this period.* The roofs are, of course, modern, but the fireplaces, and even the chimneys are original, as well as the dressings to windows and doorways. Among the hills in this neighbourhood, and, perhaps, here only throughout the kingdom, are found, some hundreds of houses of this early date, still in existence, owing, evidently, to the lasting character of the material of the neighbourhood.

The church at Haltwhistle, is Saxon, and perhaps the most complete specimen in the kingdom. The masonry is in the manner of long and short work. The material, hard durable stone, of which the roof also is constructed. It has a nave and chancel, with buttresses inside. An original window is found, very similar to that discovered at Castle Rising, with the peculiar feature of a diminishing opening.

Aldborough, upon the line of the Roman Watling street, the Isurium Brigantium of the Romans, received from the Saxons the name of Eald-burg, denoting its antiquity even at this early period. Its destruction is attributed to the Danes. The foundations of the wall of the ancient city,

which included a quadrilateral area of 2500 yards, may still be traced. Near the centre are vestiges of a mount, called the Borough Hill, removed in A.D. 1783, and believed, from the remains there discovered, to have been the site of a Roman temple.

At Boroughbridge, Yorkshire, are three large pyramidal stones, ranged in a straight line, in a direction from north to south, and each in a separate enclosure, the central one of which is the largest, being more than thirty feet in height, they were originally four in number, and called, "the Devil's arrows."

Upon the bank of the Trent, near Newark, are evident traces of a Roman town, the existence of which is discovered by the name given to the more modern one, now upon the site, and it is worthy of remark, that, in the summer, when the land is dry, the foundations of houses, forming a town of considerable extent, are still to be traced.

MOULDINGS

OF

MEDIEVAL ARCHITECTURE.

In presenting to the reader the following examples, it will not be deemed unnecessary to add a few observations upon those architectural details, generally denominated mouldings.

They will admit of various comparisons. The traveller, tracing the course of some mighty river, upon whose bosom sail vessels, freighted with the richest productions of different climes, finds that though vast the expanse of its waters, their source is traceable to some small fountain hidden from view, in the secret recesses of a distant cave. The naturalist, inquiring into the order of some beautiful flower, examines with minuteness its varied petals, to determine the rank among which to place it. The philologist, exulting in the discovery of some antiquated volume, examines each page of the valued relic, to determine its affinity to the languages of the ancient world.

As with the traveller, the naturalist, and the philologist, so, with the architect, scanning the different proportions of some mighty fabric, which appals by its magnificence, or overwhelms by its grandeur, he determines its antiquity by the corbel or the babel, which would be deemed by a casual observer, unworthy of notice or of attention.

While many have written with more than ordinary ability, upon the different styles of Gothic architecture, and tended, by their publications, delineating the varied edifices of this and other countries, to revive the almost neglected styles of the medieval ages, yet, in matters of detail they afford evidence of having examined the surface, without exploring the hidden parts of that science, upon which they sought to illuminate the minds of their fellowmen.

The origin of mouldings has never been satisfactorily decided, for, like the river whose tributary streams, flowing in different directions, and irrigating various lands, renders it difficult to determine its true parentage, or its original source, so, in the lapse of time, we have lost all record of the paternity of those decorations, which are found, not only in the most gorgeous fabrics of episcopal grandeur, but also in the lowly village church, around whose time-worn and time-honoured walls, the ashes of the great mingle with the dust of their humbler dependents.

It is probable they had their first rise among the Freemasons, whose intercourse with one another, would naturally produce a certain general unison and resemblance in the parts, or in the whole, of churches erected in different and opposite directions.

But, apart from this inquiry, interesting to the architect, or the antiquary, they cannot be too highly valued, or the study of them be too strongly urged upon all who are engaged in the study or practice of the styles of the middle ages.

If architecture be a language, its various styles may be viewed as so many dialects, and the mouldings of each as alphabets or grammars of their several tongues. While a single letter of an ancient language, when discovered, serves to indicate to the philologist the genus to which it belonged, the nation by whom adopted, and the soil among whose sons it flourished, without waiting for the discovery of an entire volume; so a small moulded stone, once occupying its position in a door or window jamb, string course, or other portion of an early building, will, as surely, and, with but few exceptions, indicate the date of the whole fabric, of which it once formed a part.

By these simple details we are enabled to fix the period of its erection, with as much certainty, as, by adopting for that purpose, the figure of a buttress or the tracery of a window.

As the pointed arch maintained its position after its triumph, and the semicircular disappeared, so we find no detail of the Norman style, after the full and complete establishment of the early English arch.

Again, rarely does any detail of the style which characterised the development of early pointed Architecture, appear either within or without a building, designed or erected after the recognition of the Decorated or Perpendicular styles. Each style prevailed through three or four generations of men, who, knowing nothing of the forms or characteristics of the structures of Greece and Italy, were equally indifferent to such, in their own country, as had preceded their times, and the forms and figures of the style of those days, were the alphabet of Architecture, which they studied and acquired as naturally as their own mother tongue.

An able writer endeavoured some few years since to impress his readers with the belief that all the *details* of the Architecture of the medieval ages, were fully recovered and completely understood, and that *outline*, in the general building, alone was the desideratum. Mr. Paley has awakened us from such an error, and in his admirable work upon the subject, has done more than all previous writers, whether in or out of the profession, to revive this neglected branch of Architectural study. He has sent us from the church to the school, and taught us the first principles, the philosophy, of the several styles or ages of Architecture.

The author of this work, has attempted, by a select and valuable collection of authenticated mouldings, still further to draw attention to this important study, and, by the references given, has furnished a clue to many hundreds of examples where the practitioner may, at once, be directed to examine the effect his sections would produce in execution.

The mouldings, of which examples are here given, have all been collected during the last twenty years from a field of research, embracing within its range the churches and other edifices, both ecclesiastical and secular of twenty-seven counties of England. They are arranged in their proper chronological order, and as far as possible, in a regular series in each order.

The authorities for, by far the greater portion, will be found in the index—the others are equally authentic though the name of the place, or edifice whence they are taken, may not be given.

It only remains that the author express his regret, that more attention has not been given to the scale of the engravings, which he would have preferred double the present dimensions, but he believes the true proportion and figure of the several parts are, notwithstanding, equally preserved.

GOTHIC MOULDINGS, &c.

CLASSIFIED INDEX OF AUTHORITIES.

Plate 2.

NORMAN AND TRANSITION PIERS.

1 Canterbury Cathedral
2 Rochester Cathedral
3 Blackmore, Essex
5 Over, Cambridgeshire
7 Rothwell, Northamptonshire
8 Ditto

Plate 3.

NORMAN AND TRANSITION JAMBS AND ARCH MOULDINGS.

1 Cumnor, Berks
4 Stanton Harcourt, Oxon.
6 Horninghold, Leicestershire
8 Castle Rising, Norfolk
9 Bury St. Edmunds, Suffolk
11 Borden, Kent
14 Castle Rising, Norfolk
15 Castle Hedingham, Essex
16 Upton, Berks.

Plate 4.

NORMAN AND TRANSITION JAMBS AND ARCH MOULDINGS, CONTINUED.

1 Rochester Cathedral
2 West doorway, Castle Rising
3 Mintling, Norfolk
4 Weston Favell, Northamptonsh.
5 East window, Castle Hedingham
7 Temple church, London
8 Castle Rising, Norfolk
9 Temple church, London
11 Blackmore, Essex
12 Haseley, Oxfordshire

Plate 5.

NORMAN AND TRANSITION JAMBS AND ARCH MOULDINGS CONCLUDED.

2 Castle Rising, Norfolk
3 Mintling, ditto
7 Waltham Abbey, Herts.
8 Castle Hedingham, Essex
9 Honingfield, Suffolk
11 Ludborough, Lincolnshire
13 Castle Hedingham, Essex
15 Trumpington, Cambridgeshire
17 Castle Hedingham, Essex
18 Ditto

Plate 6.

NORMAN AND TRANSITION ABACI AND CAPITALS.

3 Irchester, Northamptonshire
5 Borden, Kent
7 Middle Rasen, Lincolnshire
8 Laceby, Lincolnshire
9 Mintling, Norfolk
10 Castle Rising, Norfolk
11 Castle Hedingham, Essex
12 Ditto
13 South Weald, Essex
16 Romsey Abbey, Hants.
21 Polebrook, Northamptonshire
24 Waltham Abbey, Herts.

Plate 7.

NORMAN CAPITALS.

1 Castle Hedingham, Essex
2 Ditto
3 Ditto
4 Ditto
5 Ditto
6 Castle Hedingham, Essex
8 Ditto
7 Malmesbury Abbey, Wilts.
9 Waltham Abbey, Herts.
10 Castle Hedingham, Essex

Plate 8.

NORMAN AND TRANSITION BASES.

1 St. Alban's Abbey
2 Peterborough Cathedral
3 Blackmore Priory, Essex
5 Ditto
4 Mintling, Norfolk
6 Canterbury, (Registry at)
7 Ditto
14 Ditto
8 Rochester Cathedral
9 York Minster
10 Ditto
12 Ditto
13 Ditto
15 Marshbury, Essex
16 Castle Hedingham, Essex
18 Darlington, Durham

Plate 9.

NORMAN AND TRANSITION PARAPETS, CORBELS, AND BASE MOULDINGS.

1 Bury St. Edmunds
2 Ditto
3 Castle Rising
6 Haseley, Oxfordshire
7 Kirkstall Abbey, Yorkshire
8 Buildwas Abbey, Salop
9 Goring, Oxfordshire
10 Castle Hedingham
12 York Minster
13 Ditto

Plate 10.

NORMAN & TRANSITION RIBS, STRINGS, &c.

1 St. Peter's Oxford
2 Gloucester Cathedral
3 Glastonbury, Somerset
4 Steetley, Derbyshire
5 Canterbury Cathedral
6 Bury St. Edmunds
18 Ditto
7 Blackmore Priory, Essex
8 Hampton-in-Arden, Warwick
9 Castle Hedingham, Essex
20 Ditto
11 St. Peter's, Northampton
12 Lincoln
21 Peterborough Cathedral
22 Norwich Ditto
26 Dorchester, Oxfordshire

EARLY ENGLISH.

Plate 11.

EARLY ENGLISH PIERS.

1 St. Giles, Oxford
2 Boxgrove, Essex
4 Chartres Cathedral
5 Salisbury Cathedral
6 Lichfield ditto

Plate 12.

EARLY ENGLISH JAMBS AND ARCH MOULDINGS.

1 Wiley Church
2 Brandon, Norfolk
5 Hythe, Kent
8 Ripon Cathedral
12 Cherry Hinton, Cambridgeshire
13 Barholme, Lincolnshire

Plate 13.

EARLY ENGLISH JAMBS AND ARCH MOULDINGS, CONTINUED.

1 Shiere, Surrey
2 Kidlington, Oxfordshire
4 Meopham, Kent
7 St. Mary, Lincoln
15 Cherry Hinton, Cambridgeshire
17 Ditto

Plate 14.

EARLY ENGLISH JAMBS AND ARCH MOULDINGS, CONCLUDED.

6 Winchester Cathedral
12 Stone, Kent
16 Ditto
14 St. Saviour's, Southwark
15 Temple Church, London
17 Haseley, Oxon.

Plate 15.

EARLY ENGLISH WINDOW JAMBS.

1 Bolney, Sussex
2 Basingwork Abbey, Cheshire
4 Netley Abbey, Hants.
6 Little Casterton, Rutland
7 Stone, Kent
12 Stone, Kent
8 Brenchley, Kent
10 Binstead, Isle of Wight
11 Wiley Church
13 Skelton, Yorkshire

Plate 16.

EARLY ENGLISH CAPITALS.

1 Bycknacre Priory, Essex
2 Boreham, Essex
3 Great Abingdon
4 Thurlby, Lincolnshire
5 Writtle, Essex
6 Denford, Northamptonshire
8 Ruskington, Lincolnshire
9 Nun Monkton, Yorkshire
20 Ditto
10 Braintree, Essex
11 Bolton Abbey
14 Stickney, Lincolnshire

Plate 17.

EARLY ENGLISH CAPITALS, CONTINUED.

1 Rittenden, Essex
2 Ruskington, Lincolnshire
3 Evington, Leicestershire
4 Essenham, Essex
10 Ditto
5 Cherry Hinton, Cambridgeshire
7 Bolton Abbey, Yorkshire
11 Ditto
16 Maldon, Essex
17 Lincoln
18 Bieliegh Abbey, Essex
19 Denford, Northamptonshire

Plate 18.

EARLY ENGLISH CAPITALS, CONCLUDED.

1 St. Martin's, Leicester
4 Horsemonden, Kent
6 St. Cross, Hants.
7 Frieston, Lincolnshire
8 Selby, Yorkshire
9 Filey, Ditto
13 Ditto
10 Newstead Abbey, Notts.
11 Barton on Humber
12 Skelton, Yorkshire
14 Lincoln Cathedral
15 Stone, Kent
16 Folkstone, Kent
17 Fairsted, Essex
19 Braintree, Essex
20 Elsenham, Essex

Plate 19.

EARLY ENGLISH BASES.

1 North Luffenham, Rutland
2 Orton on the Hill, Leicestersh.
3 Braintree, Essex
4 Writtle, Ditto
7 Ruskington, Lincolnshire
11 Ditto
8 Elsenham, Essex
12 Temple Church, London
13 Great Baddow, Essex
16 Ditto
14 Bycknacre Priory, Essex
20 Tintern Abbey, Monmouthsh.

Plate 20.

EARLY ENGLISH BASES, CONTINUED.

1 Harrow, Middlesex
2 Irthlingborough, Northamptonshire
3 Great Baddow, Essex
5 Histon, Cambridgeshire
6 Peterborough Cathedral
7 Fairsted, Essex
10 Cherry Hinton, Cambridgeshire
14 Lincoln Cathedral
17 Ely Ditto
18 Stone, Kent

Plate 21.

EARLY ENGLISH SILLS AND BASE MOULDINGS.

1 Barnwell, St. Andrew, Cambridge
2 Tintern Abbey
3 Ditto
4 Temple Church, London
7 Temple Balsal, Warwickshire
9 Salisbury Cathedral
10 Hereford Ditto

Plate 22.

EARLY ENGLISH MULLIONS AND RIBS.

1 Witney, Oxfordshire
2 Ditton, Kent
3 Kiddington, Oxfordshire
5 Sandwich, Kent
7 Temple Balsal, Warwickshire
9 Temple Church, London
11 Salisbury Cathedral
13 St. Saviour's, Southwark
14 Tintern, Monmouthshire
19 Oxford Cathedral

Plate 23.

EARLY ENGLISH CORBEL TABLES.

1 Dundry, Somersetshire
16 Ditto
4 St. Thomas', Portsmouth
9 Ditto
5 Castle Hedingham, Essex
6 Ditto
7 Romsey Church, Hants.
15 Great Easton, Leicestershire

Plate 24.

EARLY ENGLISH CORBELS.

1 Loddington, Northamptonshire
2 Crypt of Canterbury Cathedral
3 Horsemonden, Kent
6 Ditto
7 Bieleigh Abbey, Essex
9 Great Baddow, Essex
10 Gaddesby, Leicestershire

Plate 25.

EARLY ENGLISH CHAMPER AND MOULDING STOPPINGS.

1 Broadwater, Sussex
9 Ditto
6 St. Cross, Hants.
7 Glastonbury, Somerset
13 Lindfield, Sussex
18 Godmersham, Kent
19 Great Haseley, Oxon.

Plate 26.

EARLY ENGLISH STRINGS AND LABELS.

1 Polebrook, Northamptonshire
3 Great Baddow, Essex
6 Brenchley, Kent
10 Netley Abbey, Hants.
11 East Thorpe, Essex
12 Ditto
13 Stone, Kent
14 Lincoln Cathedral

15 Gaddesby, Leicestershire
16 Marden, Kent
22 Sedgebarrow, Worcestershire
23 Furness

DECORATED.

Plate 27.

DECORATED PIERS.

2 Anstrey, Warwickshire
4 Appleby, Leicestershire
5 Grantham, Lincolnshire
6 Utterby, Lincolnshire
7 St. Martin's, Leicester
8 Woodchurch, near Newmarket

Plate 28.

DECORATED JAMBS AND ARCH MOULDINGS.

2 Sawbridgeworth, Herts.
3 Chaddesley Corbet, Worcestershire
4 Allwinkle, Northamptonsh.
8 Ditto
5 Wollaston, Northamptonshire
6 Haseley, Oxfordshire
7 Audley, Staffordshire
10 Ditto
9 Chipping Hill, Witham
12 Terling, Essex
14 Bottisham, Cambridgeshire
16 Alpheton, Suffolk
17 Boston, Lincolnshire

Plate 29.

DECORATED JAMBS &c. CONTINUED.

1 Trumpington, Cambridgeshire
4 Sutton-at-Hove, Kent
12 Dunsfold, Surrey
14 Ely Place Chapel, London
16 Bringhurst, Leicestershire
17 Sittingbourne, Kent
18 Pebmarsh, Essex
19 Floore, Northamptonshire
20 Melbourne, Leicestershire

Plate 30.

DECORATED JAMBS &c. CONCLUDED.

5 Cavendish, Suffolk
6 Peterborough
8 Northborough, Northamptonsh.
9 St. Saviour's, Southwark
11 Holbeach, Lincolnshire
12 Harlton, Cambridgeshire
14 Bennington, Lincolnshire
15 Heckington, Ditto

Plate 31.

DECORATED WINDOW JAMBS.

1 Northfleet, Kent
2 Stoke Albany
3 Magdalene Church, Oxford
4 Cottingham, Northhamptonsh.
21 Ditto
5 Over, Cambridgeshire
6 Farleigh, Kent
7 Great Haseley, Oxon.
16 Wellingborough, Northamptonshire
17 Ditto
19 Tiltey, Essex

Plate 32.

DECORATED WINDOW JAMBS, CONCLUDED.

1 Bishops Cannings, Wilts.
2 Floore, Northamptonshire
3 Horninghold, Leicestershire
4 Audley, Staffordshire
8 Chaddesley Corbet, Worcestershire
11 Chaddesley Corbet, Worcestershire
12 Olney, Bucks.
15 Middleton Cheney
16 Great Milton, Oxon.

Plate 33.

DECORATED CAPITALS.

6 Ancaster, Lincolnshire
7 Gaddesby, Leicestershire
14 Dorchester, Oxon.
15 Horsemonden, Kent

Plate 34.

DECORATED CAPITALS, CONCLUDED.

1 Grantham, Lincolnshire
4 Linton, Kent
5 Leverton, Lincolnshire
6 Yaxley, Huntingdonshire
7 Harringworth, Northamptonsh.
24 Hingham

Plate 35.

DECORATED BASES, WEATHERINGS, AND BASE MOULDINGS.

2 Ely
3 Boston, Lincolnshire
8 Boston, Lincolnshire
4 Wells

6 Ashby Folville, Leicestershire
9 Ditto
7 Over
10 Frampton, Lincolnshire
11 Glastonbury
12 Ditto
13 Cavendish, Suffolk
14 Gaddesby, Lincolnshire
16 Tiltey, Essex
18 Haconby, Lincolnshire
26 Ditto
27 Ditto
24 Allwinkle, Northamptonshire
25 Ditto

Plate 36.

DECORATED BASE MOULDINGS.

1 Wells
2 Grantham, Lincolnshire
3 Caldecot, Rutland
4 Gretham, Ditto
5 Wissendine, Ditto
6 Coton, near Cambridge
8 Danbury, Essex
9 Tiltey, Essex
10 Ditto
11 Everdon, Northamptonshire
12 Agleston, Leicestershire
14 Boyton, Wiltshire
17 Evington, Leicestershire
18 Byfield, Northamptonshire
19 Trumpington, Cambridgeshire
20 Stoughton, Leicestershire
21 Dorchester, Oxon.
23 Tichmarsh, Northamptonshire
24 North Luffenham, Rutlandsh.

Plate 37.

DECORATED MULLIONS AND SILLS.

1 Marden, Kent
2 Merton College Chapel
3 Rodmersham, Kent
4 Horesmonden, Kent
5 Cottingham, Northamptonsh.
6 Great Milton, Oxfordshire
8 Friskeney, Lincolnshire
11 Tewkesbury, Gloucestershire
14 Oxford Cathedral
15 Ditto
16 St. Michael's, Oxford

Plate 38.

DECORATED PARAPETS, CORNICES, &c.

3 Horninghold, Leicestershire
4 Lowick, Northamptonshire
5 Cavendish, Suffolk
6 Beverley Minster, Yorkshire
7 Weston Favel, Northamptonshire
8 Wigston, Leicestershire
9 Byfield, Northamptonshire
16 Floore, Ditto
20 Great Haseley, Oxon.
21 Cottesbrook, Northamptonsh.
24 Stoke Golding, Leicestershire

Plate 39.

DECORATED RIBS, GABLE-SPRINGERS, AND SADDLE-COPINGS.

2 Gloucester Cathedral
5 Ditto
4 Ringstead, Northamptonshire
9 Bishopstone, Wilts.
10 St. Martin's, Leicester
12 Brenchley, Kent
13 Brenchley Kent
15 Ditto
14 Friskeney, Lincolnshire
18 Glastonbury, Somerset
20 Houghton-le-Vale, Norfolk

Plate 40.

DECORATED BUTTRESS, AND GABLET FINIALS AND CORBELS.

1 Beverley, Yorkshire
2 Gaddesby, Leicestershire
3 Houghton le Dale, Norfolk
6 Bishopstone, Wilts.
7 Ditto
20 Ditto
9 Glastonbury, Somerset
10 Ditto
11 Ringstead, Northamptonshire
12 Broughton, Oxfordshire
13 Frisby, Leicestershire
21 Crick, Northamptonshire

Plate 41.

DECORATED STRINGS, LABELS, &c.

1 White Colne, Essex
2 Newark, Notts.
3 St. Cross, Hants.
4 Canterbury Cathedral
5 Sawbridgeworth, Herts.
6 Chipping Hill, Witham, Essex
8 Ditto
9 Ely Place, London
10 Goodnestone, Kent
11 Gaddesby, Leicestershire
12 Woodborough, Notts.
16 Bere, Essex
17 Stone, Kent
18 St Augustine's, Canterbury
19 Sittingbourne, Kent
22 Tiltey, Essex
37 Ditto
24 Hoore, Northamptonshire
31 Ditto
25 Pebmarsh, Essex
36 Ditto
26 Over, Cambridgeshire
28 Uppingham, Rutlandshire
32 Stoughton, Leicestershire
33 Hallaton, Ditto

PERPENDICULAR.

Plate 42.

PERPENDICULAR PIERS.

1 Arundel, Sussex
3 Newbold on Avon, Warwicksh.
4 Saffron Walden, Essex
5 Stamford, Lincolnshire
7 Ditto
6 Grantham, Ditto

Plate 43.

PERPENDICULAR JAMBS AND ARCH MOULDINGS.

5 Christ Church, Oxford
6 Roxwell, Essex
7 Stone, Kent
9 Lowick, Northamptonshire
10 Little Leighs, Essex
12 St. Nicholas, Kent
13 Bocking, Essex
14 St. Sepulchre, Cambridge
15 Chelmsford, Essex
17 Rivaulx Abbey, Yorkshire
19 Newton, near Cambridge

Plate 44.

PERPENDICULAR JAMBS AND ARCH MOULDINGS, CONTINUED.

4 Frisby, Leicestershire
7 South Weald, Essex
8 Horsemonden, Kent
9 St. Mary's, Oxford
11 Lowick, Northamptonshire
12 Overstrand, Norfolk
13 Biddenden, Kent

Plate 45.

PERPENDICULAR JAMBS AND ARCH MOULDINGS, CONCLUDED.

3 Harlton, Cambridgeshire
7 Harlton, Cambridgeshire

Plate 46.

PERPENDICULAR WINDOW JAMBS.

2 St. Peter's, Oxford
3 St. Mary's, Ditto
8 Bocking, Essex
20 Ditto
9 Milton, Cambridgeshire
12 Ditto
21 Ditto
13 Newton, Northamptonshire
14 Marsh Chapel, Lincolnshire
17 Cavendish, Suffolk
18 Chelmsford, Essex
19 Great Haseley, Oxon.
22 Lavenham, Suffolk

Plate 47.

PERPENDICULAR CAPITALS.

2 Coggeshall, Essex
6 Chelmsford
7 Louth
8 Colchester
10 Long Melford
11 Uffington, Lincolnshire
12 Stamford
14 Fen Ditton
16 Soham Toney, Lincolnshire
19 Beddington, Surrey

Plate 48.

PERPENDICULAR CAPITALS CONCLUDED.

1 Lancaster Church
3 Tichmarsh, Northamptonshire
4 St. Stephen's Cloisters, Westminster
13 Ditto
11 Bocking, Essex
20 Bocking, Essex
12 Terling, Ditto
14 Harston, Cambridgeshire
15 Dry Drayton, near Cambridge
20 Bocking, Essex

Plate 49.

PERPENDICULAR BASE MOULDINGS, WEATHERINGS, &c.

1 Maidstone, Kent
2 New College Chapel, Oxford
3 Marsh Chapel, Lincolnshire
22 Ditto
4 Louth, Lincolnshire
19 Ditto
5 St. Stephen's Cloisters, Westminster
6 Ditto
20 Ditto
21 Ditto
8 St. Mary's, Oxford
9. Rochester, Kent
10 Ditto
11 Litcham, Cambridgeshire
12 Chelmsford, Essex
13 Lowick, Northamptonshire
14 Ditto
15 Roxwell, Essex
16 Tattershall, Lincolnshire
23 Bringhurst, Leicestershire
24 Bieleigh Abbey, Essex
27 Stamford
28 Cambridge

Plate 50.

PERPENDICULAR BASE MOULDINGS.

1 Colchester
2 Ditto
4 Mattishall, Norfolk
5 St. Mary's, Oxford

7 Litcham, Cambridgeshire
8 Frowlesworth, Leicestershire
9 Ditto
11 Cranbrook, Kent
12 Whiston, Northamptonshire
13 Milton, Cambridgeshire
15 Swanton Morley, Norfolk
16 Norwich
18 Dereham, Norfolk

Plate 51.

PERPENDICULAR MULLIONS, CORBELS, AND RIBS.

1 Merton College Chapel, Oxford
5 Ditto
3 Lincoln Cathedral
4 New College Chapel, Oxford
6 St. Mary, Ditto
8 Burford, Oxfordshire

Plate 52.

PERPENDICULAR PARAPETS AND COPINGS.

5 Vicar's Close, Wells
9 Chelmsford, Essex
10 Great Haseley, Oxfordshire
14 New College Chapel, Oxford
17 Ditto
16 Glastonbury, Somersetshire
18 Magdalen College, Oxford
19 Deanery, Wells
20 Barsham, Norfolk

Plate 53.

PERPENDICULAR STRINGS, LABELS, &c.

6 Ashington, Sussex
12 Iver Church
13 Pulborough, Sussex
20 Biddenham, Kent
21 Coggeshall, Essex
23 Magdalen College, Oxford
30 Vicar's Close, Wells

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